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BEN FRANKLIN *Monthly*

Volume 21

JANUARY, 1923

Number 1

Marvelhide
The Leather-like Cover

THE MARVELLUM COMPANY
HOLYOKE · MASSACHUSETTS

This is a sample of MARVELHIDE, Light Gray



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SUB. 9 — WHITE ONLY

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ESLEECK MANUFACTURING COMPANY

Turners Falls, Massachusetts

Ben Franklin Monthly

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POLLY WAS PEEVED!



A Printer's Mark

Since the beginning of printing it has been customary for a printer to place upon his work a distinctive device, such as that used by Johan Byddell in the sixteenth century to mark his product. Q The mark of our work is in the printing itself. You who have found it there in the past understand what we mean.

JOHN DOE PRINTING CO.

000 Blank Street, Elgin

Telephone Main 2064

1923 JANUARY 1923

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

IT was a dirty trick we played on Polly. But we didn't mean to. She was the only woman on our list to receive the free Praigg-Kiser ads every month, and somehow her name got lost and she didn't get any of them until she had written us a rather pointed letter—not more pointed than we deserved—but pointed. She wanted them and she got them after reading us a sermon.

Polly, if we may call you such, [as a friend of ours always says to his wife when he uses her first name], if you will give us one more chance—ask us for something difficult, say—like a free monthly calendar card with an illustration and everything—like the one that is here—we shall treat you more gallantly.

And to make up for our hideous treatment in the past we shan't even bill you for the electros. The rest of our subscribers—those with whom we do not have to make up—are going to have to pay for that much of each calendar card they use. But you, Polly—if you will just write us in a friendly tone saying, “Dear Ben: You're forgiven. Come on through. Polly.” We'll know the rest of your name and address and shoot you the entire twelve, electros and all, without any charge whatever.

And the rest of you—those of you who have been receiving the free weekly advertising service and those of you who have not—thumb the pages of this issue through until you come to the sister of this illustration. Read about it and then come back here and clip the coupon.

It sounds ridiculous in this age of commercialism. But it's true. All we are going to ask you to pay for each month is the electro of the illustration. The rest is free to paid subscribers.

Ben Franklin Monthly

Vol. 21

JANUARY, 1923

No. 1

Unger's German Type Design

The Attempt of the Eighteenth Century Berlin
Founder to Make "Fraktur" Type More Readable

By DOUGLAS C. McMURTRIE

Conde Nast Press, Greenwich, Conn.

FOR years, the great controversial question in German printing circles has been "Antiqua oder Fraktur"—whether regular roman types should be adopted or whether the use of the characteristically German types should be continued. As is generally recognized German types are not easy to read. This was realized by the Germans themselves and more and more printing began to appear in roman types. The scientific journals led the way, while the daily newspapers were among the last publications to show the effects of the movement.

Up until the opening of the recent war the roman types grew in favor. After the outbreak of hostilities, however, many publications which were appearing in the latin types changed back to the types more nationalistic in character, the Kaiser encouraging this change as a patriotic measure. But now, with comparative peace again prevailing in Europe, the two type families are once more being judged on their merits and the roman characters are again in the ascendancy.

There has been great activity in recent years in Germany in the design of new type faces. And the efforts of many of the good designers have been devoted to the creation of roman or "Antiqua" characters.

The deficiencies in German type design have long been recognized by German typefounders, and a number of efforts to correct the shortcomings, and thus prevent the adoption of roman types, have been made. One of the most important experiments was that made in the latter part of the eighteenth century by J. F. Unger, a Berlin founder. The results he attained are set forth in a specimen book published in 1793 in Berlin under the following title: "Probe einer neuen Art Deutscher Lettern. Erfunden und in Stahl

geschnitten von J. F. Unger." The text of this booklet outlines the motives which impelled him to undertake the experiments and describes the methods he followed. As the matter is of considerable interest in the history of type design, it may be worth while to present a translation in full of Unger's statement.

* * * * *

IT WAS about eight years ago that I first began to occupy myself with the problem of how our ordinary German letters might be simplified—superfluous corners taken off the small letters and curls and Gothic curlicues from the capitals—without changing them so much that the type would look strange.

I tried repeatedly to express my ideas in drawings which I intended to discuss later with a steel engraver or type founder, but for some time I could not work them out to my satisfaction. At last I believed I had hit upon forms which would combine well, make a harmonious whole, and be pleasing to the eye. Just at this time I became acquainted with Herr Firmin Didot. I told him about my idea, and he was ready and willing to help me to carry it out by cutting in steel the letters I should send him from time to time. He tried his art on all the letters; some seemed successful when taken singly, but did not in my opinion combine into a pleasing whole. With untold patience, and out of friendship for me purely, he exerted all his genius to carry out my ideas, but whether we did not understand each other perfectly or he was too unpracticed in German letters to recognize what to German eyes would seem unusual, at any rate, the attempt was a failure. It looked as if I must renounce temporarily the fascinating prospect of contributing to the improvement of German letters. Herr Didot

Probe der von Herrn Didot geschnittenen Deutschen Lettern.

Beim Ausgange der Kirche gegen die andre Seite der Stadt hin, überrascht von dem Hügel herab, auf welchem Loretto liegt, der Anblick einer der reizendsten Naturscenen. Ein weites, reich bebautes, mit Reihen von Fruchtbaumen durchschnittenes Thal, senkt sich an dem Fuß der Berge; darüber hin, und seitwärts hinaus schweift der Blick auf die gränzenlose Fläche des Adriatischen Meeres. Diese Segen und Freiheit athmende Aussicht gibt bessere Empfindungen wieder, und verdrängt jene, die der Anblick der Priestergewalt über des Volkes Blödsinn erregte. Sie verschwinden ganz, diese widrigen Eindrücke, je weiter man sich von Loretto entfernt und auf dem Wege nach Rom die hohen Apenninen ersteigt.

Figure 1—German Type Cut by Didot

then informed me that he had seen a very beautiful manuscript in the Royal Library at Paris and that using this as a basis and drawing upon the sketches I had sent him, he wished to make another attempt at a German type. The result was the letters which are printed on the last of these pages. [See Figure 1.]

Before passing any judgment on them, I had several copies printed which I showed to certain men of decided artistic tastes. Their judgment was unanimously unfavorable. With great regret I had to transmit the discouraging news to my noble friend Didot, who was anxiously awaiting the decision. It was exceedingly painful to me, for I knew positively that only the most disinterested friendship had induced him to interrupt his own pressing occupations and undertake the thankless task.

At almost the same time Herr Rath Lampe published a specimen of new German letters which he had made according to his ideas by the unusually clever type cutter and founder, Herr Gollner of Halle. This type as a whole has a resemblance, though a faint one, to that cut by Didot, but the latter shows more perfect drawing and better down strokes and all in all betrays the hand of a greater master. Lampe and Gollner's type received no more applause than Didot's. The old and usual was still preferred, and neither inventor received the public thanks which he certainly deserved for his good intentions, even though his design could not be utilized.

These unfortunate attempts would certainly have discouraged me to the point of abandoning my idea had it not become such an obsession with me that it was a constant spur to action. In spite of all difficulties I was resolved to exert every effort to carry it out. I next turned to several German steel engravers, encountering each time, however, difficulties and objections. Either their demands were too great or their time was too limited for them to devote it to what would probably be useless experiments. I then decided to take some lessons in steel engraving myself. My knowledge of wood engraving stood me in good stead, and I soon mastered the main principles of the art.

Persevering practice, during which my entire stock of patience was drawn upon, enabled me finally to create this type, which I here present for the judgment of experts. [See Figure 2.] The unexpected difficulties I struggled with, not only in handling the steel but also in perfecting the characters, can be realized only by one who has done similar work, and that without any pattern, or any check but his own fancy. With every change which I wished to make in the old letters, there was danger of giving them a strange aspect. To make sure that I had avoided this, I combined my letters into words and showed them to children just learning to read. If they could read them at the first glance without stumbling, I considered my letters acceptable; if not, I threw them away.

My first purpose in designing these letters, as I explained above, was to get rid of the numerous corners on the old letters so that they would have a more pleasing form and stand out more plainly to weak eyes. By this measure I hoped to allay the not ungrounded complaints about the ugliness of German characters. Secondly, I wished to form each letter so that it would be easily distinguishable from every other. This would make it possible to avoid the transpositions now found so frequently in German books. For example, one often finds b for d, V for B, and so forth; the confusion of u with n occurs even more frequently. These mistakes would be less likely with the present type, unless the proofreader should be extraordinarily inattentive. The similarity of many

letters is indeed the chief cause of the many typographical errors complained of in German works. I have tried to avoid letters which resemble each other whenever it did not require too great a deviation from the usual form. I hope that in doing so I will have lightened the work of compositors and proofreaders and brought nearer the goal of errorless books.

In order that my letters and the old forms can be compared exactly and the differences noted, I have had this page printed twice, the second time in ordinary letters newly cast [See Figure 3], and the two copies placed side by side. The reader can now judge which of the two types is easier to read and which has a more pleasing appearance. I have purposely made my types in one of the smallest sizes, one in which most works of taste are now printed, in order that the reader can the more certainly decide whether or not I have succeeded in creating a plainer and more legible type. In larger type the increased legibility and the changes I have made are still more apparent.

Should I be so fortunate as to win the approval of a public versed in the subject and competent to judge, I would soon follow this with other sizes. These I am working on now. Since the time I can give to steel cutting is limited, I have been fortunate in finding a capable assistant—Herr Gubitz, formerly a typesetter in my printing shop. Gubitz had done wood engraving for several years, and after I gave him some instructions about cutting in steel, was enabled by his natural artistic talent to master the knack of it very quickly.

Didot's beautiful Latin letters have been used for many handsomely printed books, and there has been an attempt to replace the German letters by them, but I hope this

10

Damit die Verschiedenheit meiner neuen Lettern von den älteren, und meine Abweichungen von der alten Form genau verglichen werden können, habe ich diese Seite noch einmal mit neugegossenen gewöhnlichen Buchstaben hier nebenbei setzen und abdrucken lassen. Der Leser wird nun fühlen und beurtheilen können, welche von beiden Schriften dem Auge zuträglicher ist, und welche von beiden ihm einen gefälligeren Anblick gewährt. Eine von den kleinsten Buchstabenarten, die man in Buchdruckereien hat, und womit jetzt die meisten Werke des Geschmacks gedruckt werden, habe ich deshalb gewählt und verfertigt, damit der Erfolg meiner Absicht, den schwachen Augen eine deutlichere und leserliche Schrift zu geben, sich desto sicherer beurtheilen ließe. Bei größern Lettern werden die Deutlichkeit und die von mir gemachten Abänderungen noch mehr auffallen.

Figure 2 — German Type Designed
By Unger

will never be accomplished. Not only is the majority of the nation too used to German type, but I know that many respected scholars unwillingly read German works printed in Latin letters and do so only when there is no other edition at hand. Why should we Germans renounce our originality? To please foreigners who wish to learn our language? Does any nation do the same for us? Learning new type characters is for a grown person the work of but a few hours or scarcely to be considered. Anyone who seriously wishes to learn the German language will not be deterred by the slightly greater effort required by the strange type.

The present division of taste about book types is costly and burdensome to the owner of a book printing shop. Instead of having to provide himself only with an ample supply of German letters, he must needs purchase the same quantity and variety of Latin letters. Otherwise if asked to print a German book in Latin letters of this or that size, he could not fill the order.

If I should succeed in improving the form of German characters, the public which now has a preference for Latin letters would soon lose it, and all German works would then be printed in German type. That the original form was not symbolic has already been demonstrated by reformers, especially Zinck. I have tried in these letters to obtain the delicacy and clearness of Latin type without borrowing from it a single feature.

Every one, I hope, will approve of my exclusion of the so-called Schwabacher type. A more tasteless style hardly exists, and no type founder or book printer claiming to have any feeling for beauty would think it worthy of notice even, certainly not of improvement. When a word should stand out from its fellows, one has only to

letterspace it (as this word which in my opinion is quite sufficiently distinguished). Or one can cast all sizes of type upon larger bodies, and then when the work is set, say in *Petit* on *Korpus* body, words underlined in the manuscript can be set in *Korpus*. The doubled cost for type is not half so burdensome to the book printer as having to supply the ugly Schwabacher for every size. The types I have described pay for themselves, since they can also be used for straight printing, whereas the Schwabacher lie idle except when now and then a manuscript contains underlined words calling for them. Yet they must be kept on hand in quantity, for one can never be sure of not having to use them for whole pages.

I hope that this specimen will be judged by learned and expert men, whose taste is sufficiently practiced for them to consider an attempt of this kind from the right point of view. The judgment of such men will have weight and be instructive for me. I should be sorry if it fell into the hands of a reviewer so lacking in knowledge of the art and so hasty in his opinions as he who some time ago in a learned newspaper of Halle discussed my little wood cut of a map. My attempt received almost the same treatment from another learned paper, which I shall not name because of respect for its publisher.

That it would be possible to make improvements in these letters I am very willing to admit, and I intend to apply all my industry to perfecting them.

* * * * *

It remains only to comment on several references in the report by Unger. The Didot he refers to was Firmin Didot, at the time the most distinguished type designer in Europe. The Didot types were being copied and advertised by most of the continental founders.

One cannot entirely agree with Unger in his scathing denunciation of the Schwabacher design. The early Schwabacher types appear to have much more charm and character than the average Fraktur font. Yet they have almost entirely gone out of use.

The new design of Fraktur types by Unger does not seem to have made much impression on contemporary German typography. We find an interesting echo of his experiment, however, in the issue by the Klinkhardt foundry at Leipzig, over a century later (about 1905), of a specimen book entitled "Unger-Fraktur," the design of these types being based on Unger's models.

Those of you who have enjoyed reading this article by Mr. McMurtrie and who have enjoyed others which he has written for you, will be glad to know that at this very moment there are four articles by him in the editor's desk, waiting to be set, and that there is a letter in the editor's file promising many more before the year has gone.

One is about the *Cochin* types; another is about proper and improper initial-placing—let your anticipation play at will, for, child-like, we shall not tell you what the rest are about. But those of you who like to poke your noses in all the dusty corners of typographic history will be glad to know that they are coming, and those of you who don't, won't read this anyhow, so that's all right.

It is really something to be thankful for, ye faithful ones. Getting out a few hundred thousand copies of "Vanity Fair" and "Vogue," in several languages, and whatnot, is a good day's work, even in such an excellently equipped place as the Condé Nast Press; yet Mr. McMurtrie manages to find time afterwards to write stories like this for you.

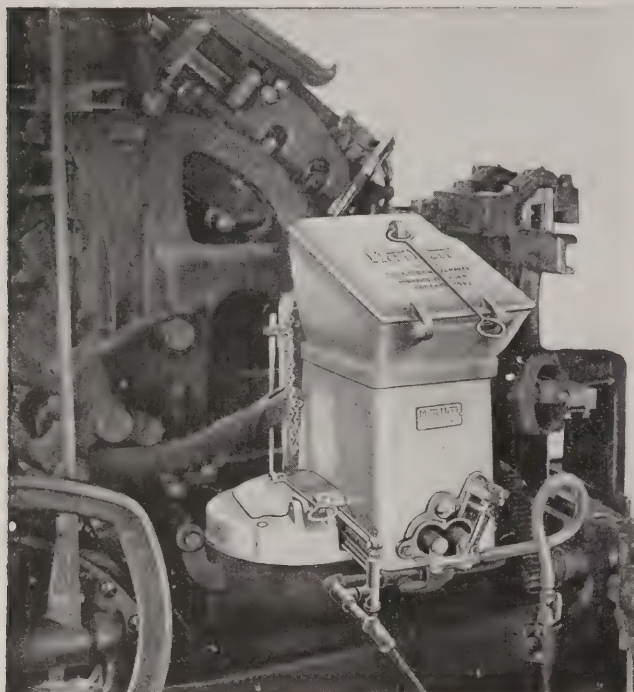
There is an avocation worth following!

—The Editor.

II

Damit die Verschiedenheit meiner neuen Lettern von den älteren, und meine Abweichungen von der alten Form genau verglichen werden können, habe ich diese Seite noch einmal mit neugegossenen gewöhnlichen Buchstaben hier nebenbei setzen und abdrucken lassen. Der Leser wird nun fühlen und beurtheilen können, welche von beiden Schriften dem Auge zuträglicher ist, und welche von beiden ihm einen gefälligeren Anblick gewährt. Eine von den kleinsten Buchstabenarten, die man in Buchdruckereien hat, und womit jetzt die meisten Werke des Geschmacks gedruckt werden, habe ich deshalb gewählt und verfertigt, damit der Erfolg meiner Absicht, den schwachen Augen eine deutlichere und leserliche Schrift zu geben, sich desto sicherer beurtheilen ließe. Bei größern Lettern werden die Deutlichkeit und die von mir gemachten Abänderungen noch mehr auffallen.

Figure 3—German Type in general use in Unger's Time



The Monomelt Slug Feeder

Something New for Typecasters

A NEW invention, said by its producers to be destined to revolutionize the present method of handling type-metal, has just been put on the market by the newly formed Printers Manufacturing Company of 160 Eighth street, S. E., Minneapolis. The interesting appliance is called the Monomelt Slug Feeder and is designed to become a part of Linotype and Intertype casting machines already in use. It was invented by George L. Curle, who has had eighteen years experience as a Linotype machinist and who is the inventor of the Slug-O-Type saw recently put on the market by the Miller Saw Trimmer Co.

The Monomelt is an additional metal pot or reservoir which sits on top of the regular Linotype or Intertype pot, replacing the jacket cap. It will hold 90 pounds. By its use, the regular metal furnace can be dispensed with entirely.

The Monomelt is intended to be fed slugs, trimmings or pig metal and holds 90 pounds of molten metal. Every time a slug is cast it automatically feeds the same amount of hot metal into the Linotype pot. The device has been used successfully in Minneapolis plants for over a year with very satisfactory results.

January First in Your Job-Room

THE time for putting away the past and planning for the future; the time for instituting the improvements in life and business that last year lacked; the time to take stock of 1922's experience, and add it to your equipment for 1923; the time for high resolves, and action—the New Year, is here.

Perhaps your plans include the purchase of new equipment for the job-room in your plant, or perhaps they aim to save time in the coming year by a better arrangement of the equipment you now have. In either case the following suggestions for convenience and efficiency in job-room equipment and arrangement by the late Theodore Low De Vinne may be helpful. A specimen-book of the material in one printer's job-room formed the subject for these suggestions which appeared in a paper read before

the United Typothetae of America. His ideas involve no radical departure from accepted customs. Their value lies in his emphasis upon better arrangement and labor-saving devices leading to greater efficiency in details often overlooked as unimportant. They are for the most part simple, definite, and easy of execution:

"Begin by getting like kinds of type together in separate racks or cabinets. Antiques, Gothics, blacks and ornamentals should be in groups, whether they are or are not enough to fill a rack. But do not get them too compact. Make reasonable allowance for the future addition of new styles.

"This done, label every rack or cabinet with a descriptive letter (or large figure) which can be easily seen and read. Then number every case with a distinctive figure. Also paste on each case the type-founder's name of the type. All these labelled names should be in one style; double small pica antique lower case is large enough.

"Write down the name of every font of type exactly as it is printed by the type-founder. Add the initial letters of the founders, as, M. L. & Co., F. L. & Co., D. F., etc. Allow a good space for adding the measurement of each style.

"Make up a stick to a measure of about fifty picas. Set up as the first line a full row of pica em quadrats. Then take each size and style in regular order, and set up of that size and style its full alphabet of twenty-six letters, A. to Z. Write down the exact length of the alphabet in pica ems and fractions, which can easily be counted by means of the line of pica em quadrats below. The alphabets of capital letters and the lower case (and the small capitals if there are any) should each be separately composed and measured, and the exact measurement written down. Very large types, the alphabets of which exceed fifty ems, can be measured on a galley by a yardstick, allowing six picas to the inch, which is accurate enough for large measurements.

"When this has been done begin the specimen-book. A cap quarto is a convenient size, for which a measure of about thirty pica ems will be wide enough. In the measure selected set up one full line of every kind of type, using any words that may be desired. When all the types are set, then classify them. Group together all Roman capitals, all small capitals, all lower case, antiques, blacks, Gothics, etc. Then classify as to widths, keeping separate extendeds and condenseds. Keep series together as much as possible, so that they can be made up on one page, or on two or more following pages, that the entire stock of any style can be readily examined.

"Now go back to your written record, and put in type the names as given by the founders, with your measurement of the width of each size and style.

"To the descriptive headlines might be added such information as would be needed by a strange compositor, such as 'for stereo. only', or 'Not to be used on cards', or 'For coarse work only', or 'A small font', etc. If there is an excess or deficiency of figures this information should be printed. If there are special or peculiar accents these accents should be shown with the specimen. Any information which will prevent useless composition and is of value should be put in. The pages may then be made up in the usual way, allowing spaces on each page for future additions to be pasted on. Impose two pages to a form of cap, to print sheet-wise, on right-hand pages only. Print carefully on strong paper."

By using this plan or one similar to it the repeated composition of lines is prevented. A compositor can very quickly tell after setting up a line once whether another line will be more suitable for length. The label on the case should be varnished.

Grief and Celluloid in Printing

Celluloid, Like a Lovely Maiden, Is Finnick, Difficult to Dress, and of an Intricate Temperament.

By PAUL TRIEBEL

CELLULOID is an artificial substance. It is made of cellulose, which is first converted into gun cotton. Camphor is added to give plasticity, coloring matter is then introduced—the mixture is then pressed and molded by heat into the form desired. The cellulose, in the form of paper, is wound around spindles carrying several hundred yards each. These are unwound and then sprayed with acids which convert the so-called paper into gun cotton. This is washed and then ground into a pulp, bleached, and dried. At this point, crude camphor in exact proportions, and dyes, if any are to be used, are added. This is followed by grinding and pressing in the masticators. The masticators are large, iron cylinders, which are geared so that they turn inward. The pulp is mixed thoroughly, and then the contents of the masticators is dumped. As it issues from the masticators it is in the form of huge inch-thick sheets, which are placed one upon the other, filling a massive steel box. A steam-heated hydraulic press welds these sheets together in a solid mass. This cake of celluloid is cut into sheets on a machine, which is fitted with a ratchet-like device, and which slices off the portions into sizes varying from one-thousandth of an inch to a full inch or more.

Celluloid as it is received from the manufacturer comes in practically one standard size, namely 20 x 50, and ranging in thickness from five thousandths to 250 thousandths. For the most part it is released in a highly polished condition. This is true of all but mat cell, which, as the name implies, is uncoated. Each sheet is packed between layers of tissue and seldom it is that more than 250 sheets are packed in one container. This celluloid is unpacked and placed in an air-tight, dust-proof vault for seasoning and drying, until the time it is needed—which is usually about one month later.

The first step toward the printing of celluloid is the coating. The highly polished sheets are drawn from the vault and taken to the dipping room, where they are submerged in a bath of wood alcohol for ten seconds, after which they are hung on racks to dry. The room in which this operation is carried out should be, and usually is, well ventilated. And by that I mean equipped with an electric suction air purifier. This is necessary for manifold reasons, aside from the question of the health

of the employees. Direct ventilation, by raising the windows is impossible on account of the dust and soot that is sure to blow in and settle on the drying sheets. Means of changing the air is of first importance because each sheet as it comes from the dipping tank robs the air of oxygen, which if not replaced by fresh air affects the drying of the sheets. Those sheets which were dipped and hung up while the room was in a fresh condition will dry quickly and evenly, while those which follow will dry slowly and unevenly.

This dipping process cuts off the hard polished surface of the cell, and renders it smooth and velvety. Ideal coating is one which is a happy medium between two extremes, namely, coating which has been cut too much and is in consequence powdery, and cell, which has not been cut enough, retaining, as it does, some of its pristine qualities, being hard and semi-polished. It has been contended by some very experienced cell coaters, that the temperature of the contents of the dipping tank has much to do with the quality of coating. One even advised the placing of ice in the tank on hot days, so that the same even degree could be kept at all times.

The art of coating is one that has ever been closely guarded. No one has ever written a book on the subject, and it is safe to say no one ever will. That may be explained in this way: those that know (and they are few)

are anything but enthusiastic about giving out the slightest information, and even though they did, the exact results of this and that applied method are never sure.

In summing up my experience as regards coating, I have only this to say: that it is my belief that only by personal experimentation and research a true knowledge of this important step is gained. Each manufacturer of cell makes such an individual product that it is folly to prescribe certain cut and dried rules, and expect them to obtain the same good effect in every instance.

After the sheets have become thoroughly dry they are taken down and cut. Five hundred to six hundred sheets can easily be cut at once. These cut sheets are then placed in slip-sheets. This is done to accelerate the evaporation of any possible moisture. It also tends to flatten those sheets which have a determined habit of rolling up.

If you have ever printed on celluloid, you recall, perhaps, how your vocabulary spread out and embraced words which you never thought were in you.

Mr. Triebel has said those things, too, but several years of experience has purified his diction until he is willing to approach a sheet of it in an almost friendly manner.

If you do celluloid printing, the results of his experience, set forth in this article, will help you to sleep nights.

If you don't, but have wondered how celluloid jobs you have seen were produced, the article will interest you anyway.

If you are about to extend your activities to this line, Triebel's discussion may serve as a warning or an encouragement.

—The Editor.

After a week in the sheets they are ready for printing, which is done in the usual manner. Celluloid is always slip-sheeted. Any attempt to disregard that rule will only end in disaster. Since celluloid is such a poor conductor, it has the peculiar power of holding a charge. Static electricity in cell is strong enough to cause one's hair to stand on end, if a sheet is raised above the head. Were it not for the slip-sheets the cell would adhere so severely that it would be worthless.

Bases Mixed With Varnish

No inks with a high oil content are ever used in printing on celluloid. This is because of the intense heat that the sheets are subjected to while undergoing the polishing process. All bases are mixed with a varnish vehicle. To use the ordinary run of inks would ruin the job at the very outset. Since heat has a tendency to darken most all colors, this is especially true of the reds, blues and yellows, colors are run a trifle lighter than the shade desired in the finished product. An allowance is always made for the change which occurs during the process I am about to describe.

After the sheets have been printed and have become thoroughly dry, which by the way is exceedingly more protracted, owing to the inability of celluloid to absorb as well as paper, they are taken out and powdered with a mixture of magnesia and talcum powder. This is done to prevent sticking to the plates of the polishing press. After powdering they are ready for their coat of high gloss, which they receive at the hands of the polisher. The polishing machine is a hydraulic press built up in compartments. Each sheet of cell is lain side by side on nickels. Some 10 or 12 nickels comprise a compartment. The filled nickels are inserted between the tiers. The entire press is built up in this manner. The pressure is then applied and held, live steam is released into the hollow compartments. The result is that the cell is converted into a semi-liquid mass. The ink, which has hitherto but lain on the surface, is absorbed by the fibre of the cell. The semi-liquid mass affixes the highly polished surface of the nickels to itself, and retains it. Steam is turned off and cold water is allowed to pour into the cooling coils of the various tiers.

When absolutely cool, the press is opened—and there you have it—polished celluloid, which is indeed a pleasure to gaze upon and handle; clean, smooth and sparkling.

Color Work Different

Process color work on cell has always been a difficult nut to crack. Good results are obtained, that is certain, but only after an expenditure of twice the time that would be required were the job on paper.

The printing of the first color, yellow, with its attendant host of troubles, contributes more than its share to the difficulties alluded to above. Yellow is a poor drier. If we add too much drying varnish to our ink, crystallization follows, which, of course, renders the job hopeless. Too little drier on the other hand, is proof positive that the printed sheets (unless atmospheric conditions are the very best) will remain wet, and unfit for further printing for days. Which means that great danger from shrinkage occurs.

A good plan to avoid the delay incident to the trouble in question, is to run the yellow last, using a transparent process ink. Printing in this manner enables the pressman to carry an over-dose of drier, accelerating the setting of the ink and at the same time avoiding the risk of crystallization, which is almost certain to appear if the conventional method of procedure, yellow first, is carried out. Another point in favor of running the red first, on plate work, is that red seems to adhere and set much

better than yellow. That old bug-bear—namely, the red, blue and black colors letting loose, and coming off on the plate, will be entirely eliminated.

The writer remembers several jobs which were printed in the usual manner, yellow first, followed with red, blue, and finally black. Driers were used in all inks in quantity consistent with safety. After a day in the sheets the job was taken out and powdered. The sheets were thoroughly tested before going to the polisher, and to all appearance, were perfectly dry.

On opening the press the entire job was found to be ruined. The yellow seemed to adhere, but the red and other colors pulled off and deposited themselves on the nickels. Since the job was in an extra hurry, it was decided to re-run immediately; which was done, only to have the self-same accident occur again. It was then discovered where the trouble originated. Accordingly, yellow ink with a high varnish drier content was used. The job polished perfectly.

One need not hesitate over the advisability of introducing this innovation in plate printing procedure at any time, or on any job, cell or paper, for it obtains good results in every instance. As to the possible change in color, i. e., the deviation from the conventional printed progressives which are to be followed, it might be well to say that only a very slight change, if any, will take place. Light blue, i. e., blues composed of opaque white or base compounds, should be avoided as much as possible. Their determined way of turning greenish and grayish brands them as undesirable.

Shrinkage in cell is impossible to overcome, and doubtless will always remain so. Most companies who manufacture certain articles of celluloid, which, because of the nature of their use must be somewhere near accurate, such as rulers, scales and various other measuring devices, make a positive agreement with the purchaser that in the event there is a variation in accuracy due to the shrinkage of the cell, while undergoing the various printing and polishing processes, they are not to be held to account for same. To do business on any other scale would only end in strained relations between buyer and seller.

Up to the present, I have spoken only of opaque celluloid, the printing and polishing of same. There is another kind of cell called transparent, which is used in the manufacturing of signs and the familiar campaign buttons of various character, shapes and sizes . . . Most people harbor the mistaken idea that celluloid buttons are printed directly on cell, which is not true. Most of these buttons and badges are printed on a well coated paper (alcohol inks being used to prevent running). These sheets are trimmed to the very closest margin possible and then united. This operation is performed by immersing the sheets in a solution of wood alcohol and acetone. While still wet they are placed side by side all along a sheet of transparent celluloid 20 x 50 inches in length. A hot iron roller is passed over the sheet causing the little slips of paper to unite with the cell. A better method of cold uniting, using the polishing press, is in use by most of the larger places. After being united they are taken to the chopping block and cut out into the shape desired with a shoe die, and then formed into the button or similar novelty.

***Be Sure to Read Pages 4 and
29 This Month!***

Mr. Gamble Scuttles Some Ships

At Least it Looks as Though He Did, but Mr. Colebrook's Vigorous Bailing Seems to Keep Them Still Serenely Afloat.

By ROBERT O. BALLOU

"**M**ISTER WILLIAM GAMBLE is like the polite pirate, 'the mildest mannered man who ever scuttled ship or cut a throat.'" Thus Mr. Frank Colebrook in the *Caxton Magazine*, carrying on a heated, or to put it more mildly in the word of the *Caxton's* editor, "animated" discussion over the future of letterpress printing.

Mr. Gamble says there won't be any shortly. Little glass negatives with letters printed on them will array themselves in lines and assailing the brass matrices of the Lino, rout them completely.

Mr. Colebrook politely but firmly advises letterpress printers not to sell their Lino's and Mono's to junk men yet—not quite yet, at any rate.

Discussion of the future of this and the future of that in the printing industry has become the favorite indoor sport of British printers. Sometimes it is the process block—sometimes the letterpress—most frequently of all, perhaps, offset, photolithography and their like. Mr. Gamble, the versatile editor of "Penrose's Annual," is always in the van of the progressives, the prophet of progress. But Mr. Colebrook is always in the offing, standing for the safe and sane conservatives who will have to be shown.

Let us not doubt the intelligence of either gentleman, and certainly not his sincerity. Mr. Gamble says letterpress printing must go. Mr. Colebrook says "Tra-de-la!" So be it.

What started the present outflare of discussion was an address by Mr. Gamble at the winter session of the London Central Districts Association of Master Printers on "The Influence of Photo-Offset and Rotary Photogravure on the Future of Letterpress Printing."

"You have all no doubt heard of the patent of Messrs. Robertson, Brown and Orell," said Mr. Gamble. "Their apparatus is to be something like a Linotype machine in appearance, only instead of matrices there are little frames of metal containing glass negatives or positives of the letters of the alphabet. When a key is touched a letter comes down, and thus a line of letters is built up. Then the camera comes into operation; a beam of light is directed through the glass letters, and an exposure made. The camera makes a step, the next line is set up and similarly photographed. The photographic images are received on a celluloid film in negative form, so that as soon as the film is developed it is ready for printing down on zinc.

"Corrections can be made by cutting out a piece of the

film just as the cinema man cuts out portions he does not want and joins up again. I can see other difficulties which all inventors in this field will meet with, but I do not think they are insurmountable. In view of the marvelous results which have been achieved by the cinematograph, and the perfection of mechanism attained, I don't think we can look upon photo-composing as a more difficult problem. Or again it is not one-quarter—or perhaps one-tenth—so difficult as the work which has had to be done in perfecting the Lino-type, the Monotype and other type-composing machines.

"I am told that in a certain printing works employing some 50 to 60 compositors and monotype operators, the capital outlay involved in type and metal amounts to between £8,000 and £10,000. There is also an equipment of three monotype keyboards and casters which, with the stock of matrices, have cost £4,000 to £5,000. Say in round figures there is a capital outlay, due to typesetting, of £15,000. Suppose this were replaced by photo composing machines. I reckon that such apparatus could be sold for about £250 to £300 per unit. Of course, there would be some additional outlay in respect of the master alphabets for the photo-composing apparatus, but it will be nothing like the cost of matrices, because one

alphabet for each face will yield any point size by reduction of the image with the camera. If we put the additional cost of the alphabets at £50, we have a cost per unit of £300 to £350. Now, it is difficult to say how many units would be required to replace the work of 50 or 60 men doing monotype and hand-setting, but suppose ten unit machines would do that; then you would get for £3,500 an equipment equivalent to that which has cost £15,000 under the old system. There is therefore a good margin for adding more machines or to cover the possibility of the machines being more expensive. The machine will occupy little floor space and require no power. Some electric light will be wanted, but this will not be a serious item. There will also be the expense of photographic plates or films and chemicals, but it will be nothing like so much as for type metal.

"As to labour cost, there may not be much difference as against operating a monotype or linotype, for a skilled operator will be needed; but the work will probably be done more quickly, in fact, as quickly as on the type-writing machine. A man will be wanted to develop the films, but he will be able to keep pace with several keyboard operators. Another man will be wanted for laying

Recent inventions in printing without types have caused a great stir in British printing circles. Indeed, there are those prophets who say that types as we know them are soon to be found only in museums of antiquities.

But there are others who have faith (as in truth we have) in the eternal necessity of letterpress printing and who tell letterpress printers to be calm and go their accustomed ways.

Mr. Gamble and Mr. Colebrook are fair representatives of the two sides of the discussion. That which is quoted from them in this article may interest you.

—The Editor.

down the films according to the imposition required, and, in a large shop, a man for printing down on the metal and preparing the plate for the machine. In small shops one man could probably carry through all the operations, but in large newspaper and book offices the operations would naturally be sub-divided. In any case, the work would proceed much more quickly than type setting, and, of course, on large editions, stereotyping would be saved."

Discusses New Processes

So speaks the prophet Mr. Gamble, adding that he estimates the time necessary for the perfection of these various processes at five years. He discusses briefly the Manul process, by which a sensitized glass plate is laid between a light and an ordinary printed page, the light being reflected by the white paper of the page but not by the black ink, and so a negative made for printing on a zinc plate. He speaks also of the Basist process in use in America, a "step and repeat" process. He dwells a moment on a new German process of printing on a special cellulose material which is then dusted with bronze powder which makes it opaque, and from which a photographic print is then taken. He tells eleven specific reasons why offset is rapidly supplanting much letterpress work and dwells at some length on rotary photogravure, mentioning the *Chicago Tribune's* "coloroto" process, recently discussed in BEN FRANKLIN MONTHLY, as an example of the successful application of this method to the exacting requirements of newspaper work.

These, then, are the things which will soon drive the letterpress printer out into the cold world, whistling for a living, unless, indeed, he fall in line and work with them.

But Mr. Gamble had scarcely finished speaking when a shower of questions from all over the house smote his ears. If he thought letterpress printing was ready for the discard, there were a bunch of letterpress printers in his audience who were ready to disagree with him.

Each had his fling in meeting, and then Mr. Frank Colebrook (whose name you may any time throw in the face of any stupid fool who tells you sententiously that your Briton has no sense of humor) kept on flinging in the issue of the *Caxton Magazine* which carried Mr. Gamble's complete dissenting address.

Mr. Colebrook's Point of View

I have always had a very high regard for Mr. Gamble's knowledge and opinions. On the other hand I have no very great conviction that letterpress printing is going to die, but this is all so very delightful and interesting that I am going to copy the delicious picture which Mr. Colebrook draws of Mr. Gamble, the printer who says printing is on the slide, and then let you take sides as you will:

"In five years' time our letterpress printing machines and our metal types are to be on their deathbed. To be sure, the end is not to be instant. Capt. Marryatt, the sailor novelist, makes one of his characters tell of someone who had the death rattle in his throat for seven years. The death process will have fairly set in in five years, but Mr. Gamble says it may take a generation for it to complete itself.

"Mr. Gamble is a good many men; or I might change the adjective order and say he is many good men. He was first a good journalist in his youth. Then he was a good amateur photographer. He was a good science student. And a good salesman-suggester. For he impressed on the one whom he found conducting a wholesale chemist's business at Lloyd Square, Clerkenwell,

that he should specialise in the mechanical and chemical equipment required for that coming-on man, the photo engraver, and, persuading him, he also joined him in the new enterprise of A. W. Penrose & Co.

"Then he became a good editor, of the hardy annual type. Out came Penrose's Annual, or the Process Year Book, surely something over a quarter of a century ago. With every year it has improved. Year by year it showed what various reproductive arts can attain, and incidentally it showed what the Continent and America could not attain; for, though doing fine things now and again along this specimen album line, no foreign countries have equalled the dogged, continuous output of the Penrose publication.

"A good electrical engineer and manufacturer next, and a good maker of lifts—until the lift business was separated; disposed of, I think.

"A good world traveller, making abundant observations and innumerable friendships. A good adviser in general upon all sorts of innovating machines or processes connected with engraving. A good adventurer in that he has risked his capital in the manufacture of one expensive machine after another—as, for instance, rotary gravure. A good business philosopher withal, whose hobby it is to reflect searchingly and express sententiously the results of his experience. A remarkable man in all sorts of ways; most assuredly entitled to a hearing on any subject he has studied."

Exhibition of Work by Manufacturers and Designers

THE Exhibition of Work by Manufacturers and Designers Showing Study of the Metropolitan Museum Collections will take place this year from January 15 to February 28. This will be the seventh in the annual series of these collections of current work by firms and individual producers engaged in the industrial arts who regularly come to the Museum for suggestions, motives, ideas, colors or aids of many other kinds in the production of printing, home furnishings, costumes, scenery, jewelry, and other objects in some forty trades represented in and near New York. In fact, many manufacturers and designers now come to us from afar, Chicago, Minneapolis, and Grand Rapids being well represented.

A representative collection of material will again be available, illustrating the primary truth that Museum resources do not offer a panacea for the incompetent designer or an easy sales-getter for the commercially minded manufacturer or tradesman, but rather a varied and tested fund of information which will aid in producing better design and, by virtue of quality and attractiveness combined, contribute toward the solid foundation of the trades concerned with industrial arts. The interest of the Museum as manifested in the interest and actual output of an increasing number of factories, shops and workrooms is now an established factor in American industrial art.

Some of the results of this study will be shown in the exhibition now in preparation, which, as heretofore, will bring together not the sum total of the year's work, nor necessarily the best that the year has produced, but a group of objects in many fields considered thoroughly representative in their respective trades; objects, furthermore, the majority of which are produced several at a time. It is, of course, in the direction of quantity production that our greatest service lies.

—RICHARD F. BACH.

Syndicating Printers' Advertising

Believing in the Principle of Syndication, Ben Franklin Monthly Offers a New Free Service to its Subscribers

By THE EDITOR

PRINTERS, what are your advertising plans for 1923? You who furnish the industrial world with advertising—are you letting business come to you in a haphazard way or are you looking over the field at the dawn of the new year—now—and choosing from the business which is ripening there, that which you wish to harvest? Do you know what business you want, and knowing that, have you made plans for getting it?

So many times this has been said that repetition seems inane, yet it is not always heeded: "Printers, with all the means of advertising at their command—printers whose belief in advertising is prerequisite to their ability to sell it—should be foremost in their advertising efforts."

The printer's advertising campaign should be a co-ordinated whole made up of many parts. The number of mediums which he uses, and the extent to which he uses them must of course depend upon the size of his plant and the productiveness of his field. Display advertising in his local newspaper should never be overlooked. There is scarcely an individual who reads that paper who does not buy little or much of the printer's product some time during the year.

But the selective medium is and always has been direct - by - mail advertising. Blotters, calendar cards, (sometimes the two in one), envelope stuffers of various sorts, house organs, circular letters—many other forms suggest themselves to the agile mind of the creative printer.

For many months printer subscribers to BEN FRANKLIN MONTHLY all over the country have been using the weekly display advertisements which Praigg-Kiser and Company have been preparing for them free of charge through arrangement with us. Their appreciation of this service has been expressed repeatedly in letters which are in our files. Accompanying each set of advertisements is a practical and helpful article by Noble

T. Praigg on printer's advertising problems. Advertising theory has here been connected with actual practice.

And now, with the beginning of a new year, comes another big free service to our subscribers. We want them to feel when they are using these display advertisements that they have but entered upon their advertising campaign. The next step, one which should be taken in the beginning of the year, is the sending out of calendar cards.

For this purpose, BEN has had prepared for his subscribers three sets of cards, each containing twelve illustrations and twelve pieces of copy, one of each for every month in the year. Twelve of these will be sent to you upon request in either of two forms; copy and electros of illustrations, or copy and electros of illustrations and electros of calendars. In either case you will be billed only for the actual cost of the electros you choose. BEN will stand the cost of the preparation of copy, the illustrations, and the original line etchings of the illustrations.

Three sets of these cards have been prepared in order to avoid duplication in towns where three printers use the service.

One of the three cards for January is illustrated in reduced size with this article. If you like it write us, simply asking us to send you the entire series; or turn to page 5 and clip the coupon which you find there for your use. Also specify whether you wish electros for both illustrations and calendars or simply for the illustrations. In case you do not so specify, electros for the illustrations only will be sent you.

Electros and copy for the January and February ads will be sent you immediately. Before February 15 the other ten electros and copy for the remainder of the series will be sent you so that you may prepare them, run them in slack times throughout the

Concluded on page 62



A Printer's Mark

Since the beginning of printing it has been customary for a printer to place upon his work a distinctive device, such as that used by Johan Byddell in the sixteenth century to mark his product. QThe mark of our work is in the printing itself. You who have found it there in the past understand what we mean.

JOHN DOE PRINTING CO.

000 Blank Street, Elgin

Telephone Main 2064

1923 JANUARY 1923

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

One of the three free Calendar Cards for January—(Reduced)

Ad Mediums for the Small Shop---VIII

A Change of Scene on the Advertising Piece Often Drives Home a Sales Story Which Has Been Hidden by Monotony

By NOBLE T. PRAIGG

President, Praigg, Kiser & Co.

ACCORDING to some people, the greatest inventor in business is the man who invented interest. But that's something worth discussing. For we might well set aside a few laurel wreaths for the inventor of human nature. And there is one element in human nature which might well be continuously observed in every process having to do with selling, and particularly when advertising is under consideration. Advertising must so carefully take into consideration all elements of human nature that it answers questions

before they are expressed, offsets objections before they are raised, creates favorable influences where before there was simply a passive state of mind.

If there is any New Year's resolution which an advertising printer may emphasize in his resolution about advertising, it is that he will capitalize that element of human nature which always calls for *change*.

One of the greatest factors of sales resistance is monotony. The salesman with a monotonous presentation will tire. A sales message with monotony of appearance or monotony of appeal carries no "kick." And hence arouses no buying impulse. It was well summarized in a poem by Tennyson, in which he wrote, "The great world spins forever down the ringing grooves of change." There would be little zest in life without change, contrast, variation.

And here is the application. You may be using newspaper advertising—with results. Perhaps you publish a house organ, issue a systematic series of calendar blotters, concentrate your advertising activities in mailing cards—fine, so far as continued persistence of sales appeal is concerned, but less effective in actual influence than if this same method of approach were varied from time to time by a form of advertising which introduced a true "difference" into the campaign plan. This statement is not based on theory, nor is it a conclusion without evidence. It has been demonstrated in actual practice in comparative campaigns.

It must be understood, however, that irrespective of advertising plan the ten basic guides for a resultful campaign still apply. Parenthetically, it would be helpful to every printer if his customers who use advertising in any way whatever were provided with these ten guides, both that the customer might operate his advertising plan more systematically, and that the printer must be assisted by the customer's improved grasp of methods for advertising preparation.

As outlined, the ten guides of advertising preparation are:

1. First, write the copy roughly—then expand or condense it until it tells the story *convincingly* in the fewest words. This must not be interpreted as a "make-it-short" rule. A "convincing" story requires all the supplementary infor-

FOR eight months we have been giving our readers a monthly article from Mr. Praigg, written with a directness and practical understanding born of his long experience with printers' advertising, that make the articles a part of our readers' business equipment.

Supplementing each article, copy for four display ads has been furnished free of charge to paid subscribers of this magazine—one ad a week for use in a local newspaper, or, as many of our friends have used them, on blotters or other mailing pieces.

These ads are now familiar sights to buyers of printing from New York to the Pacific Coast. But there are hundreds of towns still unrepresented in our list of users. If your's is one of them, the first month of the new year is a good time to start.

As a further advertising help, BEN FRANKLIN MONTHLY is offering free copy for a series of advertising calendar cards. You may read all about them on other pages of this issue. But don't let any grass grow under your advertising feet. We are making it easy for you by leading your good old advertising horse to the tank. It is up to you to make him drink.

—The Editor.

mation which affords *evidence* for the opinions which the advertiser expresses in his copy.

2. Determine which items can be made plainer or which can be emphasized properly by the use of illustration.

3. Decide what kind of illustrations are preferable—retouched photographs, wash drawings, line drawings, process color. And here must be considered whether the illustrations are for purposes of decoration, explanation, or out-and-out selling.

4. Discriminate between the mental effect of type faces—whether for text matter the type is to be rugged, bold, dainty, light or black, depending partially on the kind of engravings to be used, and the kind of paper on which the message is to be printed.

5. Carefully determine the width of the type line, being particularly careful to err on the side of making it too narrow rather than too wide. Sometimes it is so much easier to set a type page in a single line across, whereas such treatment makes the type matter hard to read. In most instances, two or more columns to the type page are preferable to one.

6. Order engravings which will conform with type measurements so it will not be necessary to create peculiar type formations through uneven measure around the illustrations. Sometimes a decorative effect thus gained offsets the diminished readiness of reading, but jagged composition around illustrations is far less valuable for advertising purposes than when the same treatment is accorded fiction stories in magazines. It must be remembered that the fiction readers must read difficult typography to get the story. Readers of advertisements can exercise their option. If reading is difficult, there is a tendency to quit reading.

7. Determine the shape of the printed unit, basing the width largely upon the need for large or small illustrations; the number of pages upon the estimated total area of type and engravings.

8. Select ink colors and the paper stock from which the desired size will cut with minimum waste, surfaced according to the kind of engravings to be used.

9. Be sure to weigh an unprinted dummy made exactly to the specifications of the piece to be completed, and thus avoid the hazard of last-moment excess postage.

10. Schedule every process in the completion of the campaign—and adhere to the schedule; forecasting with sufficient latitude for unexpected delay, when copy for illustrations is to reach the engraver; when text matter is to be completed; when copy and plates are to be ready for printing processes; when the completed order may be expected; when and under what circumstances is the advertising to be inserted or distributed.

For a printer, some of these “rules” are part of the day’s work.

But it is also the case that quite frequently our tendency is to overlook just those things with which we are most familiar.

Applying these ten guides to systematic advertising, in 1923 the printer who has the ambition to advertise may lay a broad foundation for superior results if he will bear in mind two things:

First, let nothing hinder the steady pursuit of a systematic advertising program; second, vary that program in form so that prospects may not be wearied through monotony.

If your plan is to issue blotters about the first of each month during 1923, it would be a productive step in selling to issue, in addition, say a 9 x 12 folder about the middle of March. The latter part of June, send a mailing card. In August, mail to your list an impressive booklet. In October, a 6 x 9 folder. Between Christmas and New Year’s, a 5 x 7 decorative wall card. These, obviously, are simply arbitrary suggestions. But they are offered to indicate a variety in form by which the steadily operating campaign may be made “different.”

Your House of Printing

MOST of us like to exercise our personal tastes in printing, assuming that others will be impressed with equal favor, because ours is an “average taste.”

But one good way to determine whether such a statement is true is to inspect all the residences in your block tonight. Are they all like yours? Are the majority of automobiles like yours? Do most of the men you meet wear the same pattern of suit and demonstrate the same taste in shirts?

Then bear in mind that your printing is produced for all these others—to please them, to impress them favorably, to influence them.

Through long experience, printers have learned that observation of the wants of others is a more dependable guide than personal preference. That is why when you come to us for an opinion about printing, we give you, not our *taste* but our conclusions, grown trustworthy through long study of how printing may be planned to appeal to all others.

SIGNATURE

Copyright, 1923, by BEN FRANKLIN MONTHLY. Permission to reprint without credit hereby granted to subscribers of this magazine

Twenty-ninth of a series of fifty-two newspaper ads prepared by Praigg, Kiser & Company for readers of BEN FRANKLIN MONTHLY. Three more for January will be sent free upon request. The ads are set two columns wide—six inches high.

Does Your Insurance Protect You?

Your Insurance Adviser Should be as Carefully Chosen as
Your Attorney-at-Law and Taken into Full Confidence.

By OLIVER S. TURNER

McKey and Poague, Chicago

THERE are 30,000,000 fire insurance policies in the United States; protective, personal contracts between yourself and other business men and various fire insurance companies. The wording of these contracts is fixed by law; even the size of type, which is 8 point in most states and 10 point in Michigan, is likewise fixed by law. These contracts involve billion of dollars, possibly they protect everything you own. Your credit is affected by them. Your business—and all other businesses—could not be transacted without the stabilizing element of insurance protection contained in these printed documents.

In spite of this, they are seldom read. Is it not true that you, like most business men, are prone to toss them away in a dusty corner of your safe, only to be referred to after something happens?

Controversies are best avoided by a clear understanding before-hand. It is the aim of any reputable insurance company to be fair and liberal in the settlement of any just claims. So when controversies do arise, it is generally due to a lack of understanding, which could have been avoided had the policies been read before, rather than after the loss occurred. It is my problem to try to point out why these policies should be read. You printers can tell me how to make people read them.

There are 200 lines in the standard fire insurance policy, which you must remember is a contract wherein you agree to certain conditions and the insurance company in consideration of your agreement to these conditions—and for a stipulated premium—agrees to indemnify you against financial loss. As these policies are made to fit general conditions, it is necessary to attach special forms or riders embodying clauses and conditions to fit the individual needs of the particular insurer. It is important that forms attached to your policy be printed so as to contain all of the necessary clauses or permits your business needs. It is equally important that the forms on all of your policies are alike.

One of the most important clauses contained in these forms is the co-insurance clause, which requires that you carry insurance to an amount equal in some instances to

80 per cent and in some 90 per cent of the total value of the property insured. In the event you fail to comply with this condition, you become a co-insurer with the company in event of loss to the extent of the amount of the deficiency between the insurance carried and the amount of insurance you agreed to carry.

Sometime ago a fire damaged the Burlington office building in Chicago. This building was of fire proof construction. The sound value was in the neighborhood of \$2,000,000.00. The owners had failed to comply with the 80% co-insurance clause in their policies, and consequently when a loss of approximately \$1,000,000.00 was suffered, they were forced to stand a considerable portion of it themselves. As an example of the working of this clause, let me give you the following:

Value of property, \$10,000; insurance carried, \$6,000; insurance required (80%), \$8,000; deficiency, \$2,000; amount of loss, \$6,000.

Apportionment:

Company's proportion, 6-8 or \$4,500; Assured's proportion, 2-8 or \$1,500.

You will see that the 80% clause does not mean that you collect but 80% of your loss, nor does it mean that you lose the difference between 80% of the value and the amount of insurance you carry. It means that you agree to carry a definite amount of insurance and failing to do so, it is understood that you have elected to carry the difference yourself, and in the event of loss, the amount you have elected

to carry is apportioned equally with the balance of the insurance carried. If you comply with the conditions of the policy and carry insurance equal to the amount required under your co-insurance clause you are, of course, paid in full for any loss you may suffer up to 100% of the amount of your insurance.

Your policy states that your plant will be operated only during certain hours. The form attached to the policies amends this and gives you permission to operate during all hours. But we are getting too technical, so let us pass on by saying that in addition to the above there are many other clauses in your poli-

"You, as a successful printer, believe in your business—that people should read what you print. It is on this point particularly that this little discussion hinges. I am hopeful that I may give you suggestions that will help you in connection with your insurance problems and know you can help me with my problem of getting people to read that which is printed."

O. S. Turner.

Mr. Turner has several very pertinent suggestions to make in this article which was originally delivered as an address before the Calumet Ben Franklin Club. They are worth careful consideration even though you may be fully insured now.

His complaint that those who are insured will not read their policies is a challenge to printers to tell insurance companies how to have the policies printed so that they will be read.

Suggestions along this line would be welcomed by BEN FRANKLIN MONTHLY.

—The Editor.

Concluded
on page 60

Estimating---A New Science

Good Estimates are Production Layouts, Classifying Operations and Scheduling Required Hours in Each Department

By GEORGE N. VOORHEES

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REGARDLESS of the position estimating may have held in the printing industry in the past, it has, within the last few years, commenced to receive its proper recognition as an exact science. In view of this fact, it is surprising to note the number of managers of printing plants who have not yet taken cognizance of the necessity for having properly trained men to fill such positions on their staffs. In the smaller plants, where the proprietors do the estimating, it is lamentable to observe the apathy with which they view the need for learning this most important portion of their business.

Not long ago, the manager of one of the larger plants asked to have an estimator recommended to him. When asked what salary he was willing to pay, the manager stated a sum less than he was paying an average compositor. Imagine, if you can, paying a man in a position to make or lose thousands of dollars for a business, less than the pay of one of the journeymen in the shop. Think of paying a man less than a compositor's wage and then expecting him to know more about that compositor's work than the compositor himself does. Such an attitude does not savor of common sense and yet that is the position taken by many managers today.

The term "estimating" is a relic of the past. Under the conditions governing the printing industry today, such work in the printing plant should be called "Production Layout." For every estimate correctly made is primarily a layout of the most economical method of production in accordance with the equipment within the plant of the individual estimator. The layout for production, with its allowance in hours for each individual operation, is the real estimate; the value of the order in dollars and cents, is a mere detail of extending the number of hours at proper predetermined selling hour rates. Such calculation can be done by anyone able to multiply and add figures correctly.

The necessary qualifications of a production layout man cover a wide range of knowledge. First of all he must have a very real knowledge of every operation upon which he is required to place a time value, in order that he may visualize that operation and thus eliminate possible mistakes in layout.

Second, he must know the hour in terms of units of production as well as in terms of dollars and cents.

Third, he must have an intimate knowledge of the capabilities of each machine and hand operation in the

printing industry, that he may work out the most economical method of production. Thus he will not allow his organization to bid on work which cannot be produced at a profit in competition with other plants better equipped for that particular work.

Fourth, he must know the proper classification of each operation that he may install and keep up a system for gathering of properly classified production averages within his own plant. For such averages are the basis of all production layout work. And are the bases which make production layout work an exact science instead of the old way of "guesstimating."

The use of production averages, properly classified, does not stop at estimating, but extends to the planning department, scheduling of orders, instructions to mechanical, stock and shipping departments, and the follow-up of orders; but as this article has to do with estimating only, these operations will not now be enlarged upon.

In order that the proper value may be placed on the production layout department and the exactitude of science may be understood, it is necessary that some idea be obtained of the manner in which production within the printing plant is being analyzed.

Hand composition has twelve classes ranging from the very large type common to poster and display card printing to the small type and close-set display of magazine ads and very closely hand-set tabular matter.

Machine composition, both slug composition and monotype keyboard, is classified, first to the size of type and then to five classes of matter for each size. Monotype caster has classes of two kinds of matter only to each size of type.

Press work is first classified as two operations, make-ready and running. Make-ready is further divided into five classes of work and six sizes of forms on each press. These classes of work range from plain type work on soft stock to the use of various kinds of fine halftones, embossing, etc. As each of the classes have six sizes of forms and there are five classes, there are thirty average time records for each press on make-ready alone. For platen presses there are four groups of press sizes, each with its thirty average time records, so, when making a production layout for platen presses, there is a choice to be made from 120 time averages. Seven groups of sizes are allowed on cylinders, furnishing 210 time averages for make-ready on cylinder presses.

If you are still making "estimates," instead of "production layouts," there is much to interest you in this, the second of Mr. Voorhees' articles.

In it he tells you that the only good estimates should not be called estimates at all, for they form complete production schedules, with the known required hours extended at their proper rates.

More detailed and specific problems will be taken up by Mr. Voorhees in later articles.

—The Editor.

Concluded
on page 58

"ASIDE FROM THAT IT'S ALL RIGHT"

By WILL RANSOM

TWO blotters from William Eskew, Portsmouth, Ohio, emphasize an element in advertising often neglected and sometimes overdone—"blowing your own horn." A printer who announces plainly and definitely, but modestly, that he knows his work is good, creates, by that statement, a feeling of satisfaction in the mind of his customers and a sense of conviction in prospective clients. Of course, his work must conform to his statements, and we happen to know that Mr. Eskew's pretty generally does that very thing.

Edwin H. Farr, Whiting, Indiana, sends in two blotters which he says he "built from the ground up." That is an accurate statement, for the ideas and execution both rest on a firm foundation. One little paragraph about "Printing is Service" is exceptionally well stated. When I say that he will grow away from shadow panels of mitered rules, it is not to indicate that they are undesirable, but that I feel he has sufficient vision and ambition to go on to finer forms. His sense of composition and layout is excellent. Send in some larger things.

Steen Hinrichsen, with his new press, has become a real printer without forgetting that he is first and always an artist. A four-page folder for the Coach House Players is well done, though a smaller type and the same face all through the inside pages would have been more graceful. The check form is a little crowded in spots, but otherwise good. The combined circular and order blank for "A Cookshire Lad" gets a rating of 100%. Four ad pages

from The Wave No. 5 look as if they come from four different shops. Of course that is unkind, Steen, for we all know you haven't as much equipment as you should have, but I am supposed to consider specimens entirely from the typographical viewpoint. The Hugo ad is pretty generally good, but the condensed letter in the "Sold Out" page is rather awful. The little Radio Phone ad would have looked a lot better if it had been centered in the panel; you might have been generous and given it some white space on each side. The other two ads on that page are quite beyond criticism. Of course, the cream of the group is the ad you set for me—BUT—if you feel that you must letter-space, don't do it all in the center of a two-letter word.

Christmas Cards

IT is a courteous custom to print a list of all the senders of Christmas and Holiday Greetings, acknowledging them *en masse*, but I approach the question from another angle. I send out greetings because it is my pleasure to express friendliness in that form, and I neither expect nor want acknowledgment. Real joy comes through self-expression, not from outside reaction. On the assumption that other people feel the same way about it (many of them don't, of course) I consider them as a group of specimens, some of which are worthy of comment.

William Eskew, Portsmouth, Ohio—The conventional red and green on a green card, with just a touch of his individual style in composition. As a matter of curiosity, try moving the signature and address about 4 or 4½ picas to the right and see if the layout doesn't balance better.

Canson & Montgolfier, New York dealers in French hand-made papers, send a lettered and illuminated greeting in three-colors and gold on one of their large sizes of hand-made note paper, which both shows and reflects the quality of their wares.

Axel Edward Sahlin printed his message in very heavy text letter, with missal initials in alternate red and blue, on a heavy stone color hand-made paper, all most excellently done.

Steen Hinrichsen did a stunt for "The Friends of Vincent Starret, himself, and The Wave," on which he spent a lot of time and labor worthy of a better cause. Time was when printers couldn't keep the lines of type from running up hill and down, and when proof-reading for wrong font letters simply didn't exist—but why should we return to conditions that have been outgrown. It carries out the "atmosphere" of the poem, is the usual reason, but when the poem has, in itself, as this has, a perfect ballad atmosphere, why paint the lily or add perfume to the violet?

Hubert S. Foster, one time well known in Chicago but now with A. M. Collins Mfg. Co. of Philadelphia, reproduces an old primer form in photogravure most successfully.

Thacher Nelson, of Boston, combines one of his delightful woodcuts with a friendly verse in appropriate lettering—but his printer might have used a better red, not quite so dull.

A brilliant red "Merry Christmas" emphasizes the four-page greeting from J. M. Bundscho, set in Garamond with appropriate decoration and arrangement—all very good.



May your Christmas be one of
Peace and Contentment:
May the New Year
bring you
an Abundance of the Good things
of Life

Jane Frances Hogan

Christmas: Nineteen Hundred & Twenty-two

Christmas Card Printed by Marion S. Burnett
for Jane Frances Hogan

The American Writing Paper Company—A beautiful folder, showing Deckle d'Aigle properly used for elaborate decoration and fine printing. The text and illustrations express the Holiday spirit particularly well.

Being the secretary of a good printer has many desirable features, not the least of which is the privilege of sending out delightful Christmas Greetings. So Jane Frances Hogan, Marion S. Burnett's right-hand "man," sends us one which it is a pleasure to reproduce as representing a modern and joyful interpretation of the Holiday spirit.

The Faithorn Company contributes two items to our pleasure this month. One is a folder sent out at Christmas time, not only as a greeting for the moment, but also to inaugurate a series of items which they are planning to issue from time to time. The other item is a little treatise on that elusive element, "Style." The subject is so well presented in the text that I shall make some quotations from it next month, lacking room now. The outstanding feature of the two specimens is a drawing by Mr. Kleboe, of Bertsch & Cooper, worked out in the quality of line and treatment that make his woodcuts so delightful. His color scheme required extraordinarily good plate making, all of which is accomplished so successfully in flat zincs that the effect is very close to an artist's proof of a set of wood blocks in color. The "Style" folder also shows successful co-operation with the Bertsch & Cooper organization in the matter of lettering and decoration, and an illustration by Timmins. I hope to receive the balance of the series, and shall hope against hope that the Faithorn Company may slip enough on one of them to give me something to criticize.

In The Trade Compositor for January, I note with joy that sub-heads have been changed from caps and small caps to lower case of the face used for titles. It is a marked improvement, giving the pages a smooth, even quality, with just enough color in the sub-heads to give them exactly the proper importance. This change makes the magazine an example of typography instead of a specimen of average good composition.

Here is another broadside—and a good one. Without resorting to awkwardly large size and trick folds, the W. F. Hall Printing Company, of Chicago, presents a crisp outline of their plant, equipment, and personnel in very attractive form. The inside spread is just a little crowded; some small measure of restraint would have added more impressiveness and dignity. I give them credit for one point commonly overlooked in broadsides—folds, wherever possible, come in open spaces instead of across a block of type.

A Few Words About Wings

IN the Century Magazine for January is a story of "The Winged Baby." As a story, if it is considered to be nothing more, it is delightful, but it contains a big idea. It is worth reading, but if you have not seen it, it tells of a baby girl born to a young modern couple, dreamers and mental pioneers—born with wings which develop with her growth and free her from the human limitation which keeps our feet clinging to the ground.

But the big idea is that such freedom of physical movement is merely a symbol of mental flexibility—a reaching out of vision and imagination to wider and happier fields. The point is made that our mental life is confined in a cage of arbitrary limitations imposed by teachers, preachers, politicians, and public opinion—confined

needlessly, for mind is equipped with wings capable of far flights and accomplishments we mistakenly believe impossible. And the cage door is not really locked—some minds in history have released themselves and we call their owners great men. Those are the minds which have produced inventions and other new forms, high points in progress.

What has this to do with printers? We who give wings to words are most definitely concerned with the forms in which those words are sent out. The printer who has a custom of following a similiar layout on every book (for example) he turns out, is keeping the text of every volume in the same cage, often not beautiful. But when he lets his imagination (instinct, if you will) devise a page arrangement and binding harmonious with the literary content, making each book individual, helping it express the personality of the written message, he adds wings to that message, gives it freedom to sing its own song in its own place in the sun, its own path in the air, its true purpose in life.

(Note by R. O. B.: The above came from W. R. with his copy for January. Under it was this note: "R. O. B. I really feel that this does not belong in Ben, but had to get it out of my system. Hope you will enjoy it anyway. If you have any hunch to rewrite it or use it any other way, put on your own wings and go as far as you like. W. R." I lost my own wings last Sunday, W. R., when Lilliom, the full-blooded Hungarian Police Hound, whined so piteously because he could not chase the seagulls. How could I deny him? And so your own wings have carried it to the place where it does belong—in Ben—on your page, for which absolute specifications have never been written, you know.)



We wish you a

Merry
Christmas
Of course

BUT we wish you much, much more than merely a merry one. One full of wistful, misty memories of Christmases gone by. Renewing old ties of friendship, and binding new ones closer. Deepening a sense of home. Dipping
down

REVERTING TO TYPE

By BARCUS

THE Pied Typer suggests that the portrait of a type-louse which adorned this page last month was not true to life. "A Typelouse", he writes, "has never been known to swim away from its enemy as this one seems to be doing. And why the scared look on his face?" The last question is easy to answer, Typer. The beard of a lower case "n" had just tickled him in one ear and he thought it was the serif. Even type lice beat it when the serif comes around, Typer!

The truth is, he once saw the serif hanging an identification.

One thing leads to another as the behaltered horse sighed, looking past the farmer boy to the watering tank, and so we are tempted to tell you the touching tale of the Wayz-goose, as Chapter two in our reverte natural history. The wayz-goose, or wa' goose, is native to England, living in the stubble, where there is yet stubble in which to live. That is why it is called a Wayz-goose. Waysz—stubble. Stubble goose—wayz-goose. But there's the rub. There isn't much stubble left in England anymore, because so many modern Maud Mullers raking hay during the war raked all the stubble out.

Driven by hunger and its natural love of companionship, the wa' goose takes a chance once each year and wanders into the quaint old towns which adorn the Eng-

lish countryside, being a goose indeed. For last year his father got caught and the year before his grandfather, and as sure as preaching Mr. Wa' goose gets himself whammed over the head with a printer's mallet and is eaten up at the annual feast.

But this, little dears, happens only in England. In America the annual printers' feast is called Old Mule.

An Open Letter to Mr. Lueder, With a Postscript for Mr. Rudge

MR. W. C. LUEDER, Postmaster, Chicago, Ill. Dear Mr. Lueder: I was up in Will Ransom's private press office the other day running errands for the editor, and while I was pawing over things on his desk trying to find his stuff about "Aside From That It's All Right" for this issue, which he hadn't written yet, I stumbled onto a Christmas card from William Edwin Rudge, me wondering all the time why I hadn't gotten one and feeling hurt about it. Yes sir, I was hurt, because all the time I had been opening cards at the office, and every time one of your little friends with a grey coat came in for a week before Christmas I had been saying to myself, "Maybe this one's from Mr. Rudge," and it wasn't.

And then I came home tonight, two days after the Christmas tree which we had for Lilliom, the full-blooded Hungarian police hound, had been burned in the fireplace (making more work for the decorators—try it and see—and almost work for the firemen) and after I had erased "1922" a dozen times and written "1923" and there was Mr. Rudge's Christmas card lying on the table next to Warren Harding's autographed picture (which is pretty finger-marked by now) and addressed plain enough with a Underwood typewriter to me at "Ben Franklin Monthly, Chicago, Ill."

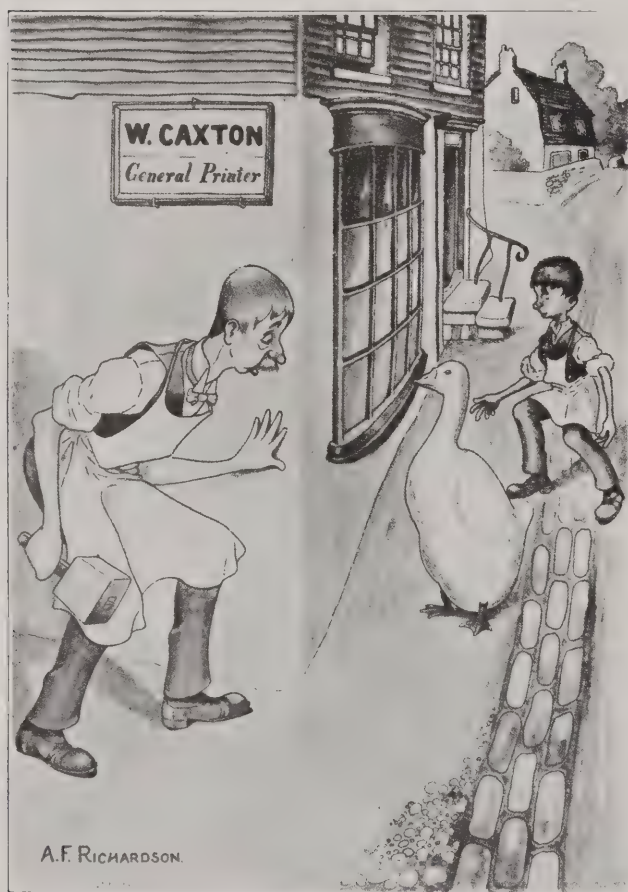
Now I know we ain't no *Atlantic Monthly*, Mr. Lueder, nor yet any *Saturday Evening Post* nor *Menace*, but Gee Whiz! it's in Mr. Bell's book of Chicago's Four Million in some of Mr. Donnelley's plainest types—it's in there twice and the same address both times—"440 S. Dearborn street," and I don't know why the label should have written all over it "Not There" and "Try 76 W. Monroe street" and finally "Try 6148 Ellis avenue," which I got to admit worked.

And this is the second or seventh or fifth time it's happened, I'll bet, because I never got one of his good looking removal announcements, which I had to steal from Will Ransom and he's sore about my not returning it, and there are other little things that maybe Mr. Rudge sent me and now they're in one of your little grey friend's packs, written all over like this, "Try Old South Churchyard", "Not There", "Try Mr. Keimer's Printing Office", "Deceased"—and all that sort of thing.

Please, Mr. Lueder, try to do better about these packages from Mr. Rudge, because I want them. I'm sending you one of Mr. Bell's directories, so you can write it plain on the envelopes, "Try 440 S. Dearborn street". And maybe that will help you keep your New Year's resolution "To Give Chicago the Best Postal Service in the World." Thank you, Mr. Lueder.

Your little friend,
BARCUS.

P. S. to Mr. Rudge. That's why it isn't in the list.



The Wayz-Goose
(Stolen bodily from *St. Bride's Cake*, London)

A FEW BOOKS FOR PRINTERS

Discussed by EDWARD KERN

Jazz Printing and the D. I. A.

AUGMENTING in a material way those encouraging signs of our times which point to the union of art and industry comes the first year-book of the Design and Industries Association of Great Britain. This book, which is entitled "Design in Modern Industry" has as its purpose the promotion, by precept and example, of greater beauty and usefulness of design in manufactured things, printing and pottery, furniture, fabrics, kitchen equipment, metalwork, sign-boards and shop-fronts and toys.

I never have seen in this country anything like this book and the society it represents. There are here, to be sure, plenty of individuals who are conscious of the unnecessary ugliness of their surroundings, and many who are doing things to change it. But for the most part we are as a nation still apathetic. We cling to the old belief that things to be useful must be unpleasing in appearance; that beauty finds its proper sphere under the glass cases on the whatnot. England, too, has been beset by such ideas, but seems to be preceding us in struggling out from under a bric-a-brac age, by the aid of such practical idealists as those men who founded, seven years ago, the Design and Industries Association. "These men," says Mr. C. H. Collins Baker, keeper and secretary of the Na-

tional Gallery, "discovered that British things—furniture, textiles, pottery, printing, and so on—were often poor because they were not designed and constructed principally to do their job with maximum efficiency. Hence arose the chief article of their creed. 'Fitness for Purpose'—and the courage to restate that, if a thing were unaffectedly made to fulfill its purpose thoroughly, then it would be good art. * * * Our enthusiasts were not dreamers in Jaeger sweaters, with blue eyes fixed on supramundane peaks. Nor did they shirk the facts of modern life. They did not indulge the view that machinery, a vulgar, vile affair, caused all our modern ills. If they had a nostalgic hankering for the stage coach and the manuscript, they faced the fact, like men, that steam and electricity, the printing press and the typewriter would endure and were capable of true service."

Applying the principle that most ugliness arises from the use of ornamentation tending to obscure the utility of the article, and that beauty is an inseparable complement of true usefulness, the society has been able to escape the accusation of impractical aestheticism by insisting not upon beauty in manufactured articles so much as upon maximum usefulness, absolute fitness for purpose in design, material and construction. That beauty inevitably characterized all objects so constructed needs no proving, but anyone who

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Printer to Reader

THE PRINTING of this leaflet illustrates (the Printer suggests) certain points of its arguments. ¶ THE TYPE is machine-set and machine cast, and therefore economical in working; but of a fine straight design which scores of hand-set types in no way equal. ¶ THE BORDER is made up of separate types, exactly as if it were made of letters. It is type, and it looks it. It is not "specially contributed" in an alien medium by an artist. The types of which it is built can be made up for every size of page and for varying purposes; it is therefore economical. It is of a tone to accord with that of the text. Borders too heavy for their text have to be reduced by printing in red or blue; your well-matched border saves this expense. Darker, it would detract from the type; lighter, it would not hold together and contain the text, so missing the pictorial function of a frame. ¶ THE HEADING on Page 1 is simple, and of a reasonable size. Why should it be assumed that it is necessary to print a heading in a size of type twelve times larger than that of the title of your favourite poem in your favourite anthology? Why assume that readers of this circular have eyes attuned only to hoardings and sky-signs? ¶ THE PAPER is none of your splendid but sometimes splendidly inappropriate and always splendidly expensive "hand-mades." It is the ordinary *newsprint* of your penny journal. A job can be good without extravagance. Almost you can say: A job can be better without extravagance.

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BUSINESS AND PLEASURE BY
UNDERGROUND

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The Printer's Calendar—January

IN ALL of the twelve months of the American printer's calendar there is none fraught with greater significance than January. For on Sunday morning, the seventeenth of that month in the year 1706 (the sixth of the month on the old calendar), Josiah Franklin proudly stepped out into the snow of Milk street and crossed to the Old South Church opposite with the newly born Benjamin, a bundle of woolen wrapping, in his arms to be baptised.

Thus began a life the usefulness of which was felt throughout the world—the life of B. Franklin, printer.

For this month then, Printers, let his namesake, Ben, of BEN FRANKLIN MONTHLY step aside and yield the floor to the printer-statesman-author-inventor-scientist of old, Benjamin Franklin, who signed his name "B. Franklin, Printer." Why limit it to one editorial? Let it be a dozen of a line or two each—

"The proof of gold is fire; the proof of a woman, gold; the proof of a man, a woman."

"There is no little enemy."

"A new truth is a truth; an old error is an error."

"Drink water, put the money in your pocket, and leave the dry belly-ache in the punch bowl."

"Keep thy shop and thy shop will keep thee."

"Here comes the orator with his flood of words and his drop of reason."

"Wealth is not his that has it, but his that enjoys it."

"There are three faithful friends; an old wife, an old dog, and ready money."

And here are some of Franklin's prophecies for 1923. True they were made for a year long since gone, but who will deny that they will not come true again in this twelve-month which is before us?

"When a New Yorker seeks to say *this*, he shall say *diss*, and the people of New England and Cape May will not be able to say *cow* for their lives, but will be forced to say *keow* by a certain involuntary twist in the roots of their tongues.

"This year the stone blind shall see but very little, the deaf shall hear but poorly and the dumb sha'n't speak very plain. Whole flocks, herds and droves of sheep, oxen and swine, cocks and hens, ducks and drakes, geese and ganders, shall go to pot; but the mortality will not be altogether so great among cats, dogs and horses. As to old age, 'twill be incurable this year because of the years past.

"But the worst disease of all will be a certain most horrid, dreadful, malignant, catching, perverse and odious malady, almost epidemical, insomuch that many shall run mad upon it; I quake for very fear when I think on't; for I assure you very few will escape this disease; which is called by the learned Albromazar *Lacko'mony*."

Thank You, and Happy New Year!

HERE they are on the desk before us and if we miss mentioning one of them, may the Lord have mercy on our editorial soul. Christmas cards from our friends. This is to say thank you for them. Probably the proper way to do it is to list them alphabetically, but it is so much easier to take them from the pile as they come:

Globe Engraving and Electrotyping Co., Chicago.

Marion S. Burnett Co., Chicago. (A typical Burnett masterpiece!)

Edmond A. Hunt, Chicago. (Eddie is the "immediate supervision" in Will Ransom's announcement, "All work is done by me personally or under my immediate supervision." His card is a linoleum block which he cut and printed on Ransom's hand press.)

Wanner Machinery Co., Chicago.

Edmond G. Gress, New York.

Anthony Koburger, New York.

George W. Hall Press, Chicago.

Louis Flader, Chicago.

E. P. "Dad" Mickel, Nashville, Tenn.

Advertising Service Co.

The Pioneer, Tacoma, Wash.

Boys of the Tyler Street Prevocational School, Boston, Mass.

Edward D. Berry, Chicago.

Barnes Crosby Co., Chicago.

H. Lee Treadwell, New York.

H. R. Morgan and Co., Chicago.

The Republican Publishing Co., Hamilton, O.

Edward A. Harris, Maine Typothetae.

Maude E. Borden and Joseph A. Borden, Chicago.

The American Writing Paper Co.

The Automatic Addressing Co., Chicago.

The Gage Printing Company, Battle Creek, Mich.

Mr. and Mrs. Fred W. Gage, Battle Creek, Mich. (Both of these Gage cards were beautifully illustrated with designs done by Walter H. Gage who, Dad tells us, is now "safe in his father's house," making Gage printing even better looking than ever.)

Craftsmen Typesetters, Chicago.

Maxwell Droke, Indianapolis.

The Paper House of Pennsylvania.

Steen Hinrichsen and Vincent Starrett, Chicago.

The Challenge Machinery Co., Grand Haven, Mich.

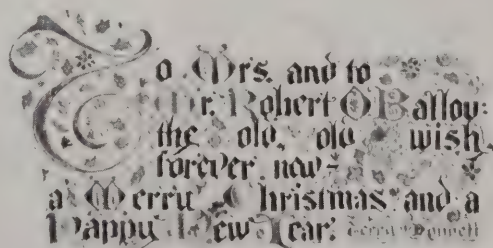
Pontiac Engraving and Electrotype Co., Chicago.

F. Wesel Mfg. Co., Brooklyn and Chicago.

George A. Kinney, Chicago.

Albert P. Peyraud, Chicago. (Al made the card himself and that is one reason why we are reproducing it. Another reason is that two beggars walking up a road to a castle make one of the prettiest pictures of the Christmas spirit we have ever seen.)

Terry O'Donnell, Chicago. (Terry made his, too, and this is the only one just like it in the world. Visions of



old manuscript books flashed before our eyes as we took it from its envelope, for it might be a page from one of them. Blue and gold and red are traced upon it in a glorious maze of color which stands out from the background of vellum on which it is done just as the work of monks and other scribes did before the eyes of rich readers centuries ago. Terry made us feel like a couple of millionaires.)

The Marvellum Co., Holyoke, Mass.

George E. Senseney, Holyoke, Mass.

Open Shop Employing Printers Association, Chicago.

Ernst F. Detterer, Chicago.

Harry C. Hillman, Chicago.

"Bilfap."

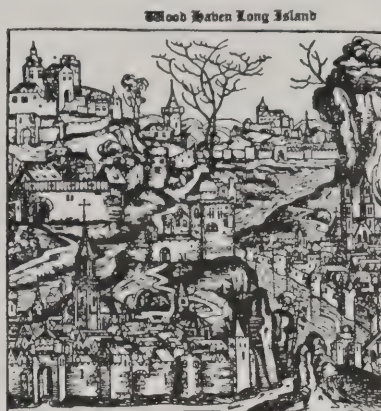
You've got to read "Bilfap's": "Fifty years ago at this jovial season I celebrated my first Christmas, rather peevisly on a bottle, prescribed by my nurse. This year I celebrate my fifty-first Christmas. I fear in a way that my doctor may prescribe (?). And I wish that you also will enjoy a merry Christmas and happy New Year, as I am."

Franklin's Stove and Calendar Cards

WHEN Benjamin Franklin invented that graciously warm thing, the Franklin stove, he did not have it patented. Further than that he wrote a very ingenious pamphlet to encourage the manufacture of a device which he knew would be welcomed by people all over the country who were suffering from the wastefulness and smokiness of the old fireplaces. From this, one of his most useful inventions, he never derived one cent of profit.

BEN FRANKLIN MONTHLY has a large responsibility in bearing the name of this great American. If monetary profit were our only aim our name should be changed. But we find too much fun in things other than making money to be guided entirely by the idea of paying dividends. We find it good sport, for instance, to see how much we can divorce the idea of profit from our activities and still produce enough of that essential business product to keep old Ben steered straight toward his goal.

A result of this idea is our new plan, offered for the first time in this issue, to furnish subscribers with copy and cuts for calendar cards for use throughout 1923,



Anthony Koburger and
Edmund G. Gress
collaborate in sending you
Centuries of Good Will
and the wish that
you may ever live in the
Dream Cities of Happiness

8903 Syosset Street
Woodhaven, New York

gratis, except for the cost of the electros for the illustrations. We believe that these calendar cards will be of great service to our subscribers. We want every subscriber whose business is too small to justify the establishment of an advertising department, to use them.

Even the preparation of them has been fun the man who did them tells us. They are intriguing little things—just enough illustration to catch the eye and express the idea in the copy, and just enough copy to explain the illustration and create a feeling of friendliness and a desire to buy in him who receives it.

So here they are: Use them. You may learn more of them on pages 4 and 29.

Has He Vision?

SOME DAY when a young man stands before you without training, asking you for a job, you may hesitate, wanting to say yes because there is something about him which says that he is made of the right stuff, but feeling that you must say no because of his lack of training. Perhaps this bit of truth from Glenn Frank's book, "The Politics of Industry", will help you:

"Whenever in these creative moments in history when the accustomed calm and conservation of the popular mind has been broken up and society has had to choose between trained blind men and untrained men of vision. Society has chosen the untrained men of vision. The leader whose vision is right and whose purpose is sincere will acquire the training in time, while the trained man who persists in clinging to the passing order is a dead weight. But there is no final reason why the trained leadership of one period of development should not become the fittest servant of the next period."

There is a story about Frederic W. Goudy, in reference to employment which harmonizes well with Frank's thought. A friend of Mr. Goudy's was discussing a young man in reference to his fitness for a required task.

"He's too young!" said the friend.

"Time will remedy that defect," said Mr. Goudy.

UNITED STATES AT LARGE

A Christmas stag party, with a tree and presents, completed the 1922 program of the Graphic Arts Club of Cleveland, 310 Standard Theatre Bldg. January plans for the club include the annual celebration to be held on the seventeenth in the form of a dinner dance and entertainment for both men and women, and the club's yearly election on the fourth Tuesday in the month, January 25.

Paper stock and machinery of the Lakewood Printing Company, 20 West McMicken avenue, Cincinnati, were destroyed in a fire early last month.

Benjamin Franklin's birthday will be celebrated in an entertainment program to be given by the Franklin Typothetae of Cincinnati the seventeenth of this month.

The Home-News Publishing Company, with a capital stock of \$25,000, was established recently in Indianapolis. The new firm will conduct a general printing and publishing business.

Joseph Meadon, president of the Franklin Press of Detroit, and of the Direct Mail Advertising Association, addressed an audience of five hundred at a recent joint meeting of the Ben Franklin and Advertising Club of St. Louis. Mr. Meadon's subject was "The Relative Importance of Advertising." Following the meeting at the Hotel Statler, a dinner was given for Mr. Meadon at the Chase Hotel.

A paper cutter guard which does not retard production and permits the use of both his hands by the operator has been designed by Louis Leffler of the Monarch Manifold Company, 42 Hubert street, New York. The Leffler device is now being used on two of the plant's power cutters. Mr. Leffler has offered to demonstrate the working of the guard, which is simple of operation, to anyone who is interested.

"An experiment in Joint Leadership in the Electrical Industry" was the subject of an address by Sullivan Jones, executive secretary of the Conference Club of New York at the monthly meeting of the Employing Printers' Association held December 18 at the Hotel Astor. J. E. Hall, the new executive secretary of the E. P. A. was formally introduced at the meeting.

A mutual service bureau in which is kept information regarding members' salesmen has been established by the New York Employing Printers' Association. Information from this bureau, which is called The Salesmen's Record and Exchange Bureau, is available to members only, and will enable them to gain a fuller knowledge of the record and abilities of a prospective salesman before engaging him. Members of the N. Y. E. P. A. have been urged to list their present sales force and any additions made from time to time with Charles Paulus, who is in charge of the bureau. This information will be treated confidentially, and given out only to members.

Ohio Paper Company Celebrates Fiftieth Anniversary

In celebration of its 50th anniversary in the paper industry, The Central Ohio Paper Co. conducted a four days educational campaign on paper, November 13th to 16th. As a result, over 1,000 business men and printers of central Ohio have a better knowledge of paper and how it is made.

For the most part, the campaign consisted of lectures and moving pictures before the Rotary, Kiwanis, Optimist, Advertising and Exchange clubs. The pictures, furnished by the S. D. Warren Co., showed the manufacture of book paper from the cutting of trees to the finished product. Jesse W. Clark and W. D. Rogers, of the S. D. Warren Co., were the principal speakers.

The Central Ohio Paper Co. is rounding out its half century in the paper field with a record for development of which it may well be proud. Starting as a General Wholesale paper house in Columbus in 1872, it has three times moved into larger quarters until today it occupies the largest individual building devoted to the paper trade in the United States.

In addition, the company has built and maintains two large stores at Cleveland and Toledo and branch offices at Pittsburgh, New York, Detroit, Indianapolis, Dayton, Akron, Wheeling and Huntington.

One remarkable thing about the company is its unchanging personnel. Of the original officers, all but one remain. These are: O. A. Miller, president, who incorporated the company and as its head since the beginning is largely responsible for its development, F. E. Miller, vice-president and K. D. Wood, secretary. The other two original directors, the late J. H. Friend, of Dayton and the late F. Holford, of Springfield, were succeeded by Albert M. Miller, vice-president and General Manager, and T. C. Morris, who complete the directorate.

Music, games and dancing furnished diversion for members of the Brooklyn Employing Printers' Group and their guests at the Group's Christmas dinner and entertainment held December 21 at Trommers', Bushwick avenue and Conway street.

A special meeting in commemoration of Benjamin Franklin's birthday will be held by the New York Employing Printers' Association January 15 at the Hotel Astor. An informal dinner will precede the meeting, which will be addressed by Henry Russel Miller, of Pittsburgh. Table games, music, and dancing are on the program of entertainment.

An interesting display has been on view in the window of T. Corcoran, printer, 4 Beekman street, New York. It is a complete printing plant, in miniature, with small wooden presses, paper cutters, composing room, engine room, and office. A tiny gasoline motor operates the machinery.

The triangle Card and Paper Company, formerly of 706 Park avenue, Brooklyn, has moved into its new quarters at 174 Fulton street. The company has a five-year lease for the store, basement, and sub-basement which it now occupies, an accommodation providing 8,000 square feet of floor space.

The Association of National Advertisers at the Atlantic City Convention endorsed further the idea of standardization in the following resolution which was adopted unanimously:

WHEREAS the Association of National Advertisers has already recommended the general idea of standardization in the paper manufacturing and paper using field, and

WHEREAS, through the cooperation of the A. N. A. and a number of other interested organizations with the Bureau of Standards of the Department of Commerce marked progress has been made and a report submitted to the Bureau.

BE IT RESOLVED,

3. That this Association approves the report of the Committee on Simplification of Paper Sizes of the Bureau of Standards, in which are recommended the standard book paper sizes 25" x 36", 26" x 29", 32" x 44", 35" x 45½", and their doubles; the bond and writing paper sizes, 17" x 22", 17 x 28", 19" x 24", and their doubles; and the 30½" x 41" size for the use of book publishers.

2. That this Association urges that cooperation with the Bureau and with other trade organizations toward further simplification of paper and printing be continued, looking to the establishment of standards of paper grades and the identification of paper by the manufacturers thereof.

Mr. K. M. Mosiman is president, and Mr. Fred Millis secretary-treasurer, of the newly incorporated Thompson Letter Company, Indianapolis, Ind. The company has been operating in the Merchants' Bank Building as a publication, direct mailing and letter printing plant. The incorporation shows a capital stock of \$25,000.

Plans are under way for the enlargement of the Empire State School of Printing, at Ithaca, New York. The school, which was founded by and is supported by the New York State Publishers' Association, a group of large newspaper and printing plant owners, now can accommodate twenty-four students. The new plans for the school, as outlined by Frank E. Gannett of the Times Union Company of Rochester, president of the Association, will provide capacity during 1923 for at least fifty students.

An excellent example of justice and business acumen on the part of an employer is found in the case of John H. Cossart, blank book manufacturer, paper ruler and printers' finisher at 1013 Filbert street, Philadelphia, who, on January 1, repaid the long and faithful service of his plant superintendent, Frank J. Dager, by making him a partner in the business. The firm name has been changed to the Cossart-Dager Company.

Mr. Cossart has been in the blank book manufacture and paper ruling business continuously for more than half a century, December 31, 1922, marking the fifty-sixth anniversary of its establishment. Mr. Dager has been an employee in the plant for nearly thirty years, having entered as a boy. He is now superintendent of the firm, and partner.

"Designing Better Printing" was the subject of a recent address by Frederic W. Goudy, type designer and art director of the Lanston Monotype Machine Com-

pany at a meeting of the Poor Richard Club of Philadelphia. Mr. Goudy discussed the nature of design, pointing out that design is more than superficial decoration or ornamentation and requires more than facility and originality on the part of the typographer. "Real and lasting beauty in design," he said, "are the result of careful study, of an understanding of the fundamentals of the printing craft, and of a sense not only for appearance but for usefulness; fitness for purpose." "Design cannot be detached from craft and considered by itself," he contended, "it is an inseparable quality of the work itself."

Graphic presentations of linotype composition costs in St. Louis are being shown by secretary Guy Martin of the St. Louis Ben Franklin Club. Two charts, compiled from the printing statistics of twenty-three local firms, compare hand with linotype composition costs over a period of four years, from 1919 to 1922, inclusive, showing hour costs for each month of that period. Readings of the charts indicate the beginnings of improved business conditions in the industry.

The Denton Publishing Company of 1136 Chester avenue, Cleveland, expects to move into its new nine-story building at Lakeside ave. and West Third st. as soon as construction is completed. This will be probably some time this month.

Diogenes should doff his headpiece to the local entertainment committee for the recent U. T. A. convention in Cleveland, which recently sent refund checks to subscribers to the convention entertainment fund. The committee, after paying all bills, had left on hand \$670.71, which was pro rated among the donors.

Julian Wetzel of the Keystone Press was made president of the Indianapolis Typothetae at its recent elections.

Omaha printers were entertained at a buffet supper and smoker given by the Field-Hamilton Paper Company December 7, at which Jesse W. Clark, secretary and sales promotion man for the S. D. Warren Paper Company of Boston gave a description of paper manufacture process, illustrating the various stages with stereopticon views.

That printers can be sluggers too is proven by the baseball record of George Sisler of the River City Press, St. Louis, whose batting average for the past year was .419, eighteen points higher than Ty Cobb's, who was second in the standing with an average of .401. Sisler's performance makes him leading batter of the year in the American League. He is first baseman for the St. Louis Browns, appeared in 142 games, was at bat 586 times, made 246 hits and scored 134 runs, eight of which were home runs. This is the third consecutive year in which his batting average has reached the .400 mark.

Printing conditions in South America were the subject of a talk to printers by John Robinson, export manager of the Butler Paper Company, 546 West Congress st., Detroit, at a recent noon luncheon of the Typothetae-Franklin Association. Mr. Robinson returned a short time ago from a two-year survey of the printing industry in the Latin-American states.

A printers' exchange department, by means of which a printer in immediate need of some special stock difficult to

obtain may buy from a fellow member having a surplus in that line, is a recently established service by the Seattle Typothetae.

Arrangements are under way for the Eastern District Conference of the International Trade Composition Association which will be held at Hotel McAlpin, N. Y. C., February 7. The committee on arrangements consists of M. R. Alexander, chairman, Howard Bullard, Nelson Stinson, Edward Koehler, International President Charles Goodfriend, A. O. Jennings, Charles E. Bance, and R. T. Tyrell.

Roberts and Son, of Birmingham, Alabama, celebrated during December the fiftieth anniversary of their founding.

The Sons of the Revolution of the State of New York have petitioned the United States Government through a resolution to erect in Washington, D. C. a memorial statue to Benjamin Franklin "Commensurate with his patriotic, scientific and literary achievement."

F. H. Greene has resigned as vice-president of the New York Monotype Composition Co., Inc., Printing Crafts Bldg., New York City.

The Murray Press, Inc., 56 Beekman street, New York City, has suspended operations.

The Newark Master Printers Association, co-operating with the J. E. Linde Paper Co., Henry Lindenmeyr and Sons, and Lasher and Lathrop, Inc., entertained more than a hundred printers at a dinner in Newark, December 14.

The Philadelphia Printing Ink Manufacturing Association entertained over fifty guests at a banquet in the Hotel Longacre December 2.

Maynard L. Hosmer has been appointed receiver for the W. H. Bastian Printing Co. of Sioux City, Iowa, succeeding W. C. Slotsky.

The Gotham Card and Paper Co., distributors of *Essence d'Ame* perfumed paper products have moved from 122 Norfolk street to larger quarters at 114 Suffolk street.

The steel and copper plate engravers of Louisville, Ky., have organized. The name of the new body is the Employing Engravers' Association. Some of the members are: Emmette Shacklette, of the W. E. Shacklette Company; Ashton Harcourt, of Harcourt & Company; L. B. Smith, of the Kentucky Engraving Company; C. H. Dungan, of Adolph & Dungan; John Buchanan, of the engraving department of the Courier-Journal Job Printing Company, and J. W. Gross, of Gross, Parsons & Hambleton. The association will be affiliated with the Ben Franklin Club, of Louisville.

Kingsport, Tenn., has a new million dollar printing and publishing enterprise. The name of the new firm is the Kingsport Press, Inc. A plant having an initial capacity of 15,000 books daily is planned.

Printing machinery involving an outlay of \$75,000 is to be installed by the World Company, 604 Commerce Street, Fort Worth, Tex.

Ecker & Company, a \$50,000 engraving concern, has been incorporated in St. Louis, Mo., by W. J. Ecker, Jr., Philip T. Hoen and Katherine M. Fromang.

The Atlantic Envelope Company has moved to its new home, a new two-story brick building at 25 Stewart Avenue, Atlanta, Ga. The building contains more than 28,000 square feet of floor space and is equipped in the most modern factory manner.

The New York Bookbinders and Paper Rulers Association held its annual meeting at the Antler Restaurant in Lafayette street, N. Y. C., December 14.

J. A. Hall has been appointed executive secretary of the New York Employing Printers Association. Stuart C. Gordon continues as general secretary.

After an illness dating back to a stroke of paralysis suffered three years ago Alfred C. Wessman, president of the J. F. Tapley Co., book manufacturers of Long Island City, N. Y., died November 30.

Due to the fact that Christmas came on the fourth Monday last month, the day on which the New York Employing Printers Association would ordinarily meet, the December meeting of that organization was held on December 18.

The wholesale stationery, printing and manufacturing business of M. J. Waldinger and Co. of New York City has been consolidated at a new address, 404 E. Thirty-sixth street.

Walter J. Phillips, manager of the Southgate Press of Boston was the chief speaker at the December meeting of the New York Club of Printing House Craftsmen, December 21.

A play called "Office Corrections" was produced in Jersey City by members of the Hudson County Typothetae staff and officers of the organization.

The Empire Engraving Co. of Albany, N. Y., is again operating full time after a disastrous fire from which they recently suffered a total loss.

James Clapham, New York's new auditor of state printing, formerly of the Brandow Printing Co., Albany, began his work in the comptroller's office, December 1.

The F. S. Pitcher Co. of Schenectady, N. Y., is now located at 414 Smith street. The old address was on Clinton street.

The annual meeting of the Buffalo Club of Printing House Craftsmen was held December 21.

James F. Brown, superintendent of the pressroom in the University Press, Cambridge, Mass., recently celebrated his fiftieth anniversary as a printer.

Fred A. Williams, secretary of the Boston Club of Printing House Craftsmen, is now with the Boston Mailing Co., 394 Atlantic avenue, Boston.

The seventy-fifth anniversary of the Boston Typographical Union will be celebrated next May.

The municipal printing contract for the city of Springfield, Mass., has been awarded to the Springfield Printing and Binding Co., 279 Dwight street, of that city.

CHICAGO



HERBERT A. KNIGHT

J. M. Bundscho's Assistant to Succeed Him

Mr. Herbert A. Knight, who has been Chief of Service, close business associate, and personal friend of the late Mr. J. M. Bundscho, advertising typographer, has taken over Mr. Bundscho's work at the head of that organization.

Mr. Knight seems well fitted for the greater task he now assumes. Since entering the business four years ago as a youth of twenty-two, just out of the Service, he has been under Mr. Bundscho's personal guidance, and it is the opinion of those who have observed Mr. Knight's progress that he has made the most of his opportunities to learn Bundscho methods and Bundscho ideals of service. It has been generally known in the organization before Mr. Bundscho's death that his choice of a man to "carry on" for him, whenever time should make that necessary, was Mr. Knight.

The new manager of the Bundscho organization has an excellent background of experience in typography, having had, in addition to his training there, previous employment in advertising agencies and printing firms.

He saw service overseas for two years as an ambulance corps sergeant, having joined the French army at the outbreak of the war. He is twenty seven years of age, and was graduated from the University of Illinois, where he specialized in advertising and commercial subjects.

The firm will continue under its present name, in its offices at 58 East Washington street.

Printing equipment and machinery of the Winship Company of 500 South Throop street, with an inventory value of \$125,000, were sold at auction December 8 by order of the Internal Revenue collector of this district, the company having been unable to meet the November installment of its income tax.

Much of the machinery, including several Miehle presses, went to out of town buyers who joined in the bidding with Chicago printers.

Chicago Exhibition of Wood Engravings

An exhibition of prints and books selected to illustrate the history and development of wood engraving will be held under the auspices of the Chicago Group, American Institute of Graphic Arts, at the rooms of the Palette and Chisel Club, 1012 North Dearborn Street, on Wednesday evening, January 10, 1923, and continuing for three weeks.

Until a short time ago, wood engraving provided the only method by which illustration could be reproduced. Supplanted in large measure by methods devised to meet the constantly increasing demands for greater speed in production, wood engraving still holds, and will continue to hold, a place of high regard among all true lovers of art works.

The subjects in this exhibit are from the private collection of Mr. Burton Emmett, of New York, who states that "the purpose is to show, and in some small part to explain, the glorious series of ups and downs of the woodcut, from its beginning in the early fifteenth century to and including the present day, together with the changes in process and technique which have been sometimes a cause and sometimes an effect."

The exhibit is arranged in five periods, the first being Knife Work—Black-Line Engraving; the second period, Graver Work—White-Line Engraving; the third, Graver Work—Black-Line Engraving; the fourth, Graver Work and the Camera; fifth, Wood Engraving as a Means of Original Expression.

Herein will be afforded an unusual opportunity to view the development and progress of book illustration and ornamentation, from the efforts of the earliest engravers down to those of our own day. Commencing with a facsimile of what is with but one exception, the earliest known woodcut, St. Christopher (dated 1423), of which only one impression has been found, and the coloring of which, as in all early examples, was done by hand or stencil, the exhibit includes examples of the work of the early masters and leads chronologically through the work of Thomas Bewick and his followers into the period when wood engraving was at its height as a medium of book and magazine illustration, including the work of such men as Timothy Cole, Henry Wolf and others. The last period quite fittingly illustrates wood engraving, supplanted as a reproductive medium, but refusing to be cast into the discard and coming to the front and being recognized for its true worth as a medium for direct original expression.

The Chicago Group has but recently been formed among the Chicago members of the American Institute of Graphic Arts for the purpose of extending, so far as is possible, the cultural and inspirational influences of the Institute the purpose of which is to stimulate and encourage those engaged in the various fields of endeavor comprising the Graphic Arts.

In presenting this its first effort, the Chicago Group extends a cordial welcome to all to view this exhibit. On the opening night, Wednesday, January 10, an informal reception will be held in the rooms of the Palette and Chisel Club. The exhibition will remain open to the public afternoons and evenings, except Sundays, for three weeks.

Nineteen local printers and engravers and three paper houses showed examples

of their products at a recent three-day exhibition in the Morrison Hotel. The exhibit, and accompanying meetings, which drew an attendance of more than a thousand, were arranged by the direct mail department of the advertising council of the Association of Commerce.

Chicago Printers Study Printed Salesmanship

Thirty members of the Chicago Typothetae began the systematic study of "Printed Salesmanship" the last week in December, using as the text for their course the 24 lesson books by Robert Ruxton, issued by the Department of General Service of the American Writing Paper Co., of which Jos. A. Borden is Director.

Noble T. Praigg, President of the advertising firm of Praigg, Kiser & Co., and special staff writer for Ben Franklin Monthly, will teach the class, in addition to the class in Salesmanship for which he has been retained by the Chicago Typothetae Organization. According to the plan of study, one or two booklets will be taken up for discussion each week, members of the class to answer in writing, questions formulated by Mr. Praigg, the course to combine the study and lecture method, as a part of which will be copy-writing, layout, and criticism of advertising as it relates to the printer's product.

Urges Apprentices Training

Only thirty percent of the total number of apprentices which, under union rules, employing printers are permitted to train, are actually being trained by them at the present time. This fact is shown by a survey recently conducted by John W. Hastie, manager of the Western Newspaper Union, and was pointed out by him in an address before the local Franklin Association in King's Restaurant December 8. Mr. Hastie spoke of the improved personnel of the printing business in recent years, and urged employers to do all in their power to raise the standard of employees still higher. Much could be accomplished toward this end, he said, if union printers would train the full quota of apprentices permitted them, instead of complaining, as some have, of the rule limiting the number they are allowed.

Mr. Hastie's address was preceded by a discussion of "Present Industrial Conditions and the Outlook for 1923," by Professor Ralph Emerson Heilman, dean of the Northwestern University's school of commerce, and arbiter in the printing-wage controversies of the past two years. The harmful interference in business of politicians in governmental positions, he said, was one of the hindrances to business success.

Paper Rulers Get Dollar Increase

The Paper Rulers' Protective Association No. 26 voted, December 26, to accept the offer of a dollar a week increase made by the Employing Rulers' and Binders' Association and the Franklin Association, thus ending peacefully the long controversy between the workers and employers in that branch of the industry.

The paper rulers demanded an increase of five dollars a week over their minimum of forty-three dollars, and, upon the refusal of the employers to grant their demand, called a strike to take effect December 12.

On December 9th the paper rulers were offered an increase of one dollar, the amount of the award made the bookbinders and paper cutters through the scale committee of the Franklin Association November 24. The reduced figure was rejected by the paper rulers, and the employers being unwilling to grant them a greater increase than had been given the bookbinders and paper cutters, a strike seemed for a time imminent.

However, further negotiations were carried on by representatives of both sides, together with the scale committee of the Franklin Association, whose membership includes a number of the blank book manufacturers, and the dollar increase, raising their minimum scale to forty-four dollars a week, was accepted finally by the paper rulers.

Banquet Recalls Unusual Story of Growth

A Christmas present in the form of a seven percent stock dividend was handed each stockholder in the firm of Hillison and Etten Co., Chicago printers, at a banquet held the evening of December 23 in the Rose room of the Hotel Sherman. All of the stockholders were present, although the gathering might have looked like a simple meeting of a part of the Hillison and Etten Co. staff. This is in fact what it was, for every stockholder in this rapidly growing firm of printers is an employee of the company in some capacity.

Those who were there were: M. E. Hillison, president; Ernest E. Terbusch, vice-president; Henry C. Etten, secretary-treasurer; Daniel Boyle, Joseph J. Milosch, Frank L. Hillison, R. H. Allen, William Rice, Roy Rice, Otto Gaertner, Linford Key, Nat C. Slater, L. A. Wilson, Edward Leonard, and William Sommers. Mr. F. T. Stephenson, vice-president of the United States Fashion Co. of which M. E. Hillison is vice-president, and Henry C. Etten secretary-treasurer, was present as a guest.

Following the successful year which culminated in the banquet and stock dividend, Hillison and Etten Co. have announced plans for adding new space and new equipment to their present large and efficient plant. The directors did not say that this is necessary because Ben Franklin Monthly, after an absence of four months, will again be printed in their plant beginning with this number, but that may be part of the reason. At any rate to their present space of three full floors in the Borland Building will be added another floor and a half—the half of the first floor, which is not now occupied by them, and all of the second floor. The addition will take place the first of May.

Stretching back over the eighteen years of their life is a picture of growth which this latest addition recalls. Here they are in the picture in 1904—Hillison Brothers—a one room plant with 2 Gordon Presses, located at 450 S. Dearborn St.

In 1906 the firm became Hillison, McCormick and Co. In December, 1909, Mr. McCormick resigned and the present firm of Hillison and Etten Co. was born at 121 Plymouth Court.

Early in 1917 the plant was moved to the Borland Building which it now occupies. At that time, however, the entire equipment fitted comfortably the space of a floor and a half which they had taken over.

But growth was constant. In 1921 the capitalization was changed from \$5,000 to \$250,000.

Throughout all of these years President M. E. Hillison has been the directing head. There he is in the picture, a slightly worried look on his half-turned face. But eighteen years has wiped that look away and today he will greet you with a smile in the realization that the promise of the little shop in the picture has been fulfilled.

"Ask, and It Shall Be Given You"

That no printer can expect to receive adequate compensation for his work unless he asks it of his customer is the simple but pertinent point brought out by John W. Brown, south side printer, in his talk before a meeting of the north side group of the Franklin-Typothetae at the Hotel Seville early last month. Mr. Brown urged printers to render the best service of which they were capable, and then unhesitatingly to ask the price their work is worth. Adherence to standard guide prices, he averred, had enabled him to build a successful business from very small beginnings.

Arthur C. Jacobus, a west side printer, explained his methods of estimating costs and keeping composition records. Studying costs, he said, keeping cost records, and maintaining friendly relations with competitors, are ways in which the printer can insure himself against bankruptcy.

Other speakers at the meeting were Frank H. Goessling of the Reliable Ruling Company, who instructed his audience in estimating on ruling jobs; R. J. Tufts, secretary of the Open Shop Association, H. L. Smith, of the Chicago Typothetae, and George Voorhees and Martin Heir of the U. T. A.

The Mid-States Gummed Paper Company, 2451 South Robey street, has opened a branch office at 290 Church street, New York City. The manager is J. L. McNabb, who was formerly with the Samuel Jones Paper Company of that city.

Frank M. Sherman, secretary of the International Trade Composition Association and the Manifold and Loose Leaf Division of the U. T. A., has stated that his resignation from his U. T. A. connection and affiliated organizations will take place soon. His plans for the future will be announced here at an early date.

Walter B. Patterson, formerly production manager of the McGraw-Hill Company, of New York, and now with the

Blakely Printing Company, of Chicago, has been secured by the Business and Trade Papers of Chicago as one of the lecturers on production technique. Mr. Patterson's lectures cover the production of magazines, from the time the copy is prepared up to sending the bags to the post office. Being well fitted by training and experience to handle the subject, the lectures contain some most interesting facts and details of inestimable value.

A fire at 349 West Austin Avenue, Chicago, resulted in a small loss to the Engdahl Bindery Company and the Columbia Envelope Company. Both firms were fully covered by insurance. The fire started by ignition of rubbish.

Charles S. Peterson, president of the Peterson Linotyping Company and the Regan Printing House, elected November 7 to the Board of Commissioners of Cook County, is now being persuaded to accept a proposition to run for Governor of Illinois. His friends recently held a rally for him at the Hotel LaSalle.

G. T. HULTMAN CO.

Miller Feeder
Expert

711 S. Dearborn St. CHICAGO

ECONOMY PRODUCTS

Leads

2 to 12 Point Made
From Linotype Metal

Slugs and Rule Borders

Better Material at Less Cost

ECONOMY PRODUCTS CO.

66 W. Harrison St. Phone Har. 6561
CHICAGO

Typesetters to the Trade

COMPOSITION MAKEUP
LOCKUP

DAY AND NITE

Lester-Johnson Co., Inc.

Phone Wabash 6756

422 S. Dearborn CHICAGO



HILLISON BROTHERS IN 1904

WITH OUR ADVERTISERS

Fort Dearborn Doubles Space

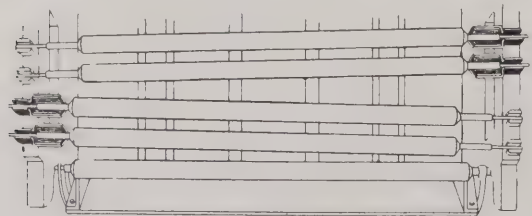
Early in December the Fort Dearborn Paper Co. of Chicago practically doubled its space with the addition of warehousing facilities. The Fort Dearborn is a young company, starting in 1921. Since then it has not only doubled its space but also its sales and office force.

The Gazette Daily, York, Pa., has completed a new two-story building for its office and composing room. A new three-magazine Intertype has been installed in the new building, and a new 48-page press is being placed in the old building, where the pressroom remains.

A dinner at the Union League Club, New York, given during December by President H. R. Swartz of the Intertype Corporation to the company's general office and factory department heads, was attended by seventy-five Intertype men. Mr. Swartz' talk on conditions in Europe, as observed during his recent trip abroad, was particularly interesting, as was the impromptu discussion which followed. E. M. Goodbody, in charge of the Intertype inspection department, who accompanied Mr. Swartz on his last European trip, described the present traveling conditions on the Continent and told of many interesting experiences in the nine countries visited.

Challenge Puts New Table Roller Brake on Market

The Challenge Machinery Co. has just placed on the market a new table roller brake, illustrated herewith, which the manufacturer states will positively prevent table (angle) rollers from being damaged by fountain end of the ink table on such cylinder presses as have the table rollers driven by the ink table. The device has been given a most rigid test for over two years in a prominent plant. Installation consists of removing one of the regular table roller brackets on each roller and installing the Challenge-Johnson brake instead; then adjusting the table rollers to allow for about four points drop after the ink table leaves them. This allows contact with the bevel side of the roller brake, which eliminates the spinning and resulting injury to the rollers.



View from Fountain end of press, showing Roller Brakes on the ends of table rollers that first come in contact with the ink-table

Factory Working Overtime

The new double-size factory that was erected last year to build Ludlows and manufacture matrices is already working overtime, according to the *Ludlow News*.

Never in the history of printing has a new method of doing an old thing come to the front so rapidly. Four centuries of precedent cast their forbidding shadows across the path the Ludlow marked out for itself.

Four years of actual use in a few establishments willing to make the test have proven so profitable and generally satisfactory that they have outweighed the ages of established usage.

Recent installation of Intertypes in the Eastern territory include the Passaic County Publishing Co., Paterson, N. J., 6 Model C's; the New York World, New York, 5 Model C's; Jersey Journal, Jersey City, N. J., 7 Model C's; Telegram, Syracuse, N. Y., 15 Model C's; Tiber Publishing Co., New York (New Italian Daily), 2 Model C's, 6 Model B's; Union, Springfield, Mass., 6 Model C's; Republican, Springfield, Mass., 6 Model C's, 8 Model B's; Tribune, Reading, Pa., 6 Model C's, 1 Model C-s.m.; Knickerbocker Press, Albany, N. Y., 1 Model D-s.m., 1 Model C-s.m. No. 2; Gazette, Pittsburgh, Pa., 6 Model C's; Crescent Composition Co., Philadelphia, Pa., 3 Model C's, 1 Model C-s.m. No. 2, 42-em Model C; Bronx Home News, Bronx, N. Y., 5 Model C-s.m.; Canton Publishing Co., Canton, Mass., 1 Model C, 1 Model C-s.m.; Williams Printing Co., New York, 3 Model C's; Scripps-Howard, Baltimore, Md., 2 Model C's, 2 Model C-s.m.

Allied Paper Mills Reorganized

Effective January 1st and in the interests of the new policy of merchandising advertised brands of paper, the Allied Paper Mills of Kalamazoo, Michigan, announce the following reorganization under the direction of A. G. Gilman, vice-president and general manager.

S. W. Simpson, from the Bardeen Paper Company, as general superintendent of all the plants of the Allied Paper Mills; Jacob Kuss, of the King Division, as general coating superintendent of all Allied plants; E. L. Brezette from the Monarch division, as chief engineer in charge of power in all Allied plants; E. Crutchfield from Monarch division to Northern Michigan Pulp Company, at Petosky, in charge of affairs in that office; J. Platt Glezen, from Bardeen division to Monarch division; W. B. Rapley from the executive office to Otsego, in charge of the company's affairs in that city; F. G. Horsfall, shipping clerk at the Monarch division, to the executive office in the cost department; Ed. T. A. Coughlin, coating superintendent at the Monarch division to the executive office as head technical control man.

Mr. Kuss is recognized nationally as an authority on the manufacture of coated book papers, which under the new plan, will be stressed by the Allied Paper Mills.

The American Writing Paper Co. announces the appointment of two new Eagle A service houses, the Leslie Donahower Co. at Ninth and Wacouta streets, St. Paul, and the John Leslie Paper Co., 301 S. Fifth street, Minneapolis.

Baltimore Typothetae Discusses Trade Plants

The Baltimore Typothetae, at its monthly business meeting on November 28th, had for the subject of its discussion "Complete Composing Room Service." F. W. C. French, Director of Trade Plant Service for the Monotype Company, outlined the broad demands that are made upon the modern trade plant. Especial emphasis was placed upon such facilities as are now available in Baltimore, where the trade compositors recently have undertaken a campaign to demonstrate their economic value to printers.

In the course of his talk, Mr. French said:

"The trade plant presents an economic argument in support of its service in the fact that by drawing upon forty or fifty composing rooms for its work it may safely equip its plant to carry the peak load of each of these printers as it develops. Because there is to be had such a service as this, the printer is relieved of the necessity for overtime, and is not required to find and put on an extra compositor when a little flurry of work comes along, because he may buy from a trade plant one hour a day, or twenty hours a day, as the need comes up.

"In order properly and efficiently to handle the volume of makeup business that has been brought to the trade plants it was necessary for this new department to be equipped with a supply of type sufficiently wide in range to meet all ordinary requirements and sufficient in quantity for several men to work without interference upon one job when speed was required. Accordingly the modern trade plant has become a composing room complete in its smallest detail, well manned, and well managed. Each step in this building up of his composing room has added to the selling force of the trade compositor's arguments and has helped substantially to the further development of composing room service.

"The next logical advance was to solicit, in addition to machine composition, the composition and makeup of hand set jobs that previously were beyond the capacity of any trade plant—and as a matter of fact, well nigh beyond the capacity of many commercial composing rooms.

"As the trade compositor cultivated a closer relationship with printers through machine composition, he realized that equally important with the need for hand composition was the pressing need for type and spacing material required for the printer's own compositors.

"The trade compositor introduced to his customers, in the makeup service that he established, the use of the Non-Distribution system. That is to say, the trade compositor himself never distributed any machine product; nor did the printer who purchased this trade service ever need to distribute a single piece of material used in the job. Naturally, then, the trade plant spoke of material, in relation to its supply for its customers, upon the basis of the Non-Distribution System."

Under the aggressive leadership of Mr. George K. Horn, president, and of Mr. John C. Hill, executive secretary, the Baltimore Typothetae has on its winter program a series of other talks by practical men.

In addition to their intrinsic value, these informal discussions are very helpful in sustaining the interest of the members of the organization.

Fourth Annual Conference of A. W. P. Co. Sales and Service Departments a Successful Gathering

The Fourth Annual Conference of the Sales and Service Departments of the American Writing Paper Company opened at the General Office, in Holyoke on December 18 and closed on December 21 after four days' continuous sessions.

A hundred men from every section of the country, even from cities as far removed as San Francisco, Cal., Houston, Texas, and Omaha, Neb., attended the sessions.

Representatives in attendance were unanimous in their agreement that the conference was the most enthusiastic, the most inspiring, and the most interesting of all that has ever been held under the Eagle-A banner.

The program, constructive throughout, included reports of 1922 activities by various department heads and addresses by prominent speakers. Sales, manufacturing and distributing plans for 1923, the company's relationships with printers and paper merchants, and numerous other topics of importance were discussed by officials of the company. Carl E. Lincoln, general sales manager, presided over the daily sessions. Evening sessions were presided over, respectively, by Geo. A. Galliver, president; S. L. Willson, vice-president and general manager; J. T. Wolohan, vice-president, and Dr. R. P. Rindfusz, secretary and assistant to the president.

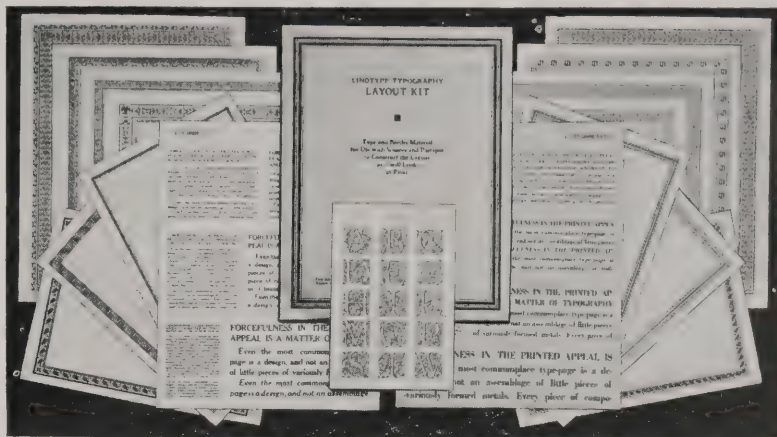
Men prominent in their respective spheres of effort who were invited to the conference to address the meetings, included: R. S. Bull, sales manager, Bradner Smith & Co., Chicago, Ill.; George A. Heintzemann, chairman of the U. S. Bureau of Standards, Committee on Standardization of Paper Sizes; Douglas Cook, sales manager, William Green, a Corporation, New York; A. L. Adams, manager planning department, William Green, a Corporation, New York; Harry R. Wellman, professor of marketing, Amos Tuck School of Finance, Dartmouth College; James B. Thayer, sales manager, U. S. Envelope Co.; Charles W. Townsend, Logan, Swift & Brigham Division, U. S. Envelope Co., Worcester, Mass.; and Joe Mitchell Chapple, editor of the "National Magazine" of Boston.

The Linotype Typography Layout Kit

As an important part of the progressive program endorsed by the Mergenthaler Linotype Company, its Department of Linotype Typography announces the issuance of a limited edition of "The Linotype Layout Kit."

The "Layout Kit," which, to quote its subtitle, is made up of "type and border material for use with scissors and pastepot to construct the layout as it will look in print," has been designed to help the producer and the buyer of printing, by providing in loose-leaf form for their convenience, various combinations of border units, ornaments and blocks of type.

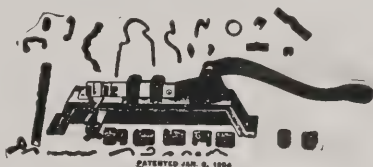
The kit consists of seventy-two sheets of type and border layout material, in a serviceable manila portfolio. Each of thirty-two of the sheets carries the printed start of a layout in the form of a built-up border (each sheet presenting a different border), leaving the whole surrounded space open for pasting in a proof of illustration and type matter. The sheets are in the two sizes most used by advertising men; namely, the eleven by fourteen size and the eight and a half by eleven size. All of the mate-



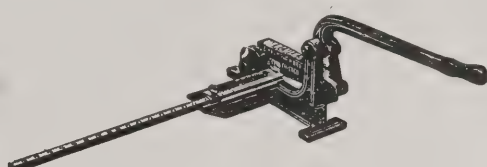
rial, however, is so designed that it may be cut up and pasted as desired for layouts of any dimension or character. Included in the portfolio are four sheets of decorative headband and tail-piece material, twelve sheets of Linotype borders in strip-form, sixteen sheets of various styles and sizes of type, and eight sheets of decorative initials. A pamphlet, "The Layout in Advertising Typography," included with the

working material, carries many suggestions, the putting into effect of which will work to the benefit of the layout man and the printer or trade compositor working with him.

Although the kit has not been planned for general distribution, a limited number of copies are available for advertising compositors, agencies, printers and trade compositors, at a nominal price of one dollar.



Eureka Steel Rule Bender



Hercules Steel Rule Cutter

Steel Cutting, Creasing, Wave and Perforating Rules

CUTTING RULE

2 Pt. Center Face
2 " Side "
3 " Center "
3 " Side "
4 " Center "
4 " Side "
6 " Center "
6 " Side "

Tempera: Soft, very soft, hard

CREASING RULE

2 Pt. Round Face
3 " " "
4 " " "
6 " " "
8 " " "
10 " " "
12 " " "

This Rule can be had in Round or Flat Face

WAVE RULE (Soft Only)

2 Pt. Fine

2 Pt. Medium

2 Pt. Coarse

2 Pt. Long Wave

All above 25 cents per foot

PERFORATING RULES

6 Tooth	12 Tooth
8 Tooth	18 Tooth
Soft	Bright and Hard
2 Pt. at 20	30
3 Pt. at 25	35
Hard	
25	
30	

STEEL CROSS CUT PERFORATING RULE

2 Point at 65c per foot. Furnished in 4 ft. fonts cut L. S. at \$2.85 per font

STANDARD HEIGHT

Cutting Rule 15-16 in.

Creasing Rule Type High

Telephone Lincoln 1774

J. F. Helmold & Brother
1462 Custer Street
CHICAGO

You Can Do More Work With Less Equipment If—

*You have a Cleveland Folding Machine
in your bindery*

A CLEVELAND gives you the means of speeding up delivery on rush jobs. It enables you to do the folding in less time—and do it better.

You can make 210 different folds with one piece of equipment—if you have a Cleveland. And you can make every fold that is made on any of the various machines on the market.

Let us emphasize this: *There is not a folding machine made that will fold anything that can not be folded on a Cleveland.*

But the Cleveland can do things the others cannot do. Do you know of any folder other than the Cleveland that will fold a 20-page and a 28-page booklet in one form?

The Cleveland takes sheets from 4x7 to 26x58 inches, and all sizes between them. Remember it is *one machine* takes all these sizes, and folds them at a *lower cost* than machines that are made to fold a few forms only.

It will do all your folding quicker, better, at less expense and with greater satisfaction to yourself and to your customers than any other method or means you can use.

The Cleveland will prove itself a valuable addition to your equipment, and it will pay you to investigate its advantages. Why not talk it over with one of our representatives? Doing so will not obligate you in any way, but may show you a few things about folding and folding costs that you as a printer will be interested in. Simply write under your letter head, "Have your man call here," sign and mail it.

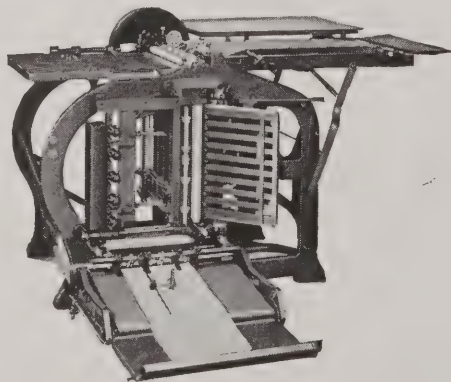
THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY:
CLEVELAND

NEW YORK: Aeolian Building CHICAGO: 532 S. Clark St.
BOSTON: 101 Milk St. PHILADELPHIA: The Bourse

Represented by Printers Machinery-Supply Co., San Francisco and Los Angeles; American Type Founders Co., Portland, Oregon; Barnhart Brothers & Spindler, Seattle.

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland and all countries in the Eastern Hemisphere is controlled by the Toronto Type Founders Company, Limited, Toronto, Ontario, Canada.



Thrift Buying in 1923

A few cents saved on every pound of paper purchased during 1923 will mean much additional profit on some of your jobs.

It's never true economy to buy inferior papers but to buy perfect papers at greatly reduced prices spells *economy, thrift* and *profit*.

Mills often overrun on various grades and sizes of papers and rather than going to the expense of storing it they dispose of it, through our house.

Ours is a clearing house for several large book mills on all their overrun paper.

You may find that we have just the right size for some of your jobs.

You'll save money—if we have—ask to be listed to receive quarterly quotations of sizes and grades.

Fort Dearborn Paper Co.

319 North Wells Street
CHICAGO

Telephone Main 1930-1931-1932

Fifty Years Ago in Printedom

By W. P. Dunn

FIFTY years have brought wonderful changes and improvements in the production of printing—changes in labor-saving machinery, in methods, in shop practices. From Ben Franklin's day up to 1875 little improvement had been achieved, but marvelous inventions since that date have made necessary extensive changes in printing equipment nearly every ten years. Younger men in the industry often do not realize what the older ones have passed through, and what a rich heritage the past half century has left them.

Talking with a friend over old times, we drifted into discussion of the inventions and improvements that have taken place in those years since I established my printing office in 1874. Here are some of the memories we evoked of how printing was accomplished then:

All type was set by hand, and as there was no uniform systems of cost record the product was sold sometimes at a profit, but oftener at a loss.

Men were not trained, as apprentices now are, for special work, but were all 'round workmen.

All of our job presses were driven by foot power, and fed by hand. Our cylinder presses were large drum cylinders, every one hand-fed by boys or girls who received from seven to nine dollars a week for this work.

Five hundred copies an hour was a good average production.

Pamphlets were folded by hand, and stitched with thread. A wire stitcher which was installed in a pamphlet binding shop on Clark street in 1880 created great interest in the trade. Attempts were made to induce owners of the new device not to give away the benefit accruing to them from the labor saving machinery by reducing the price, but to charge the same old price for the work. The attempts failed.

All illustrations were made from wood cuts, and enamel coated paper was unknown. There were no half-tone illustrations. It took two days to make an electrotpe. Stereotypes were made from plaster of paris moulds.

Proofs were taken by placing the type on the stone, inking it with a hand roller and pounding the paper down on the type.

Since then we have perfected the electric motor and adapted it to all our machines. Great Monotype and Linotype machines have increased the production per man five to ten times. Folding machines have replaced hand labor in nearly all kinds of work. Wire stitchers have increased production enormously, and gathering, stitching and covering machinery has revolutionized the making of magazines and books.

Will the rate of progress be as great in the next fifty years as it was in the past? What will be the result?

What the D. I. A. Stands For

A LITTLE pamphlet slipped between the pages of the British Design and Industries Association Year Book, discussed in this issue of BEN FRANKLIN MONTHLY by Edward Kern, tells what the objects of the association are. They are so applicable to design and layout in printing that we are reprinting it here in full:

The Design and Industries Association is concerned with liaison work between the artist and the manufacturer and the distributor, and is concerned with the improvement of British design through the more intelligent and liberal use of the artist, not only for ideal reasons, but because it is obvious that foreign competitors, having adopted the more liberal course, have made great inroads on our trade.

for the advertiser

who needs some assistance or
who realizes the value of a
complete service, this organiza-
tion offers unusual advantages:

—a department of specialists
producing plans, copy
and layouts that will help
sell your products;

—typographers of repute
whose counsel is valued,
and whose ability is
proven every day by many
national advertisers;

—a production department
that properly visualizes
the finished product, put-
ting together the ele-
ments of copy, type,
stock, design and plates,
into a completed piece
of work which is correct,
satisfying and effective.

Pittsford's Ad-Type Manual
—a handy pocket manual of
132 pages—contains a fund
of practical information on
typography, engravings, elec-
trotypes, type styles, borders,
etc. Limited distribution to
executives only. Write for copy.

Telephone Harrison 7131

Ben C. Pittsford Company

*Advertisers Typographers • Illustrators
Printing of the Better Class*

431 South Dearborn Street • Chicago

Complete Composition Service *for* Printers

The members of the Chicago Composition Association have been for years rendering a composing room service which is complete in every detail. Every known mechanical device which will contribute to greater production and efficiency, enlarge the scope and versatility of their plants, or enhance the quality of their products, has been installed.

The service is complete in all details—Linotype, Monotype and Ludlow Composition; hand composition of all kinds and classes; complete make-up and foundrylock-up—every conceivable composing room operation.

These plants at your service.

UNION SHOPS

American Typesetting Corporation..... 123 W. Harrison St.
A-to-Z Typesetters..... 117 N. Wells St.
William Dan..... 501 Plymouth Court
Englewood Typesetting Co..... 540 W. 63rd St.
N. W. Goodman..... 714 S. Dearborn St.
Kerr-Simons Typesetting Co..... 732 Sherman St.
Kilgore Linotyping Co..... 326 W. Madison St.
M. & L. Typesetting Co., 4001 Ravenswood Ave.
Mathews Typesetting Co..... 626 Federal St.
Moeller Typesetting Co..... 162 W. Austin Ave.
Standard Typesetting Co..... 701 S. La Salle St.
Superior Typesetting Co..... 732 Federal St.
Fred B. Tidd Typesetting Co.....
..... 525 S. Dearborn St.

OPEN SHOPS

A. R. Buckingham..... 15 S. Market St.
Empire Typesetting Co..... 222 W. Ontario St.
S-K-H Typesetting Co..... 149 W. Ohio St.
Smith-McCarthy Typesetting Co.....
..... 637-641 S. Dearborn St.
Woodlawn Typesetting Co..... 1221 E. 63rd St.

They're members of the Chicago Composition Association, a branch of the Chicago Typothetae—Guarantee enough!

The D. I. A., however, so far from wanting 'arty' things or from approving the manifold crimes committed in the name of art, lays down as a first principle, readily accepted by the intelligent, for its supreme sanity that first of all a designed thing must do its job or it is a bad design.

Design is the plan of construction—the arranging of how a thing should be made. It is much wider than (though it may include) ornament and illustration. The term covers, for instance, the right placing of a panel of black type on a white page, or the planning of an inkpot so that it shall not readily overturn.

We should, indeed, be well content to establish this one essential principle: that good design is tested first and chiefly by fitness, secondly, by pleasantness in use.

"Fitness" is a matter that can be demonstrated; "pleasantness" trenches on questions of taste, as to which we claim no sort of right to dictate. But, if the first of these tests—fitness in use—were generally accepted both by the public and by the manufacturers, there would be swept out of existence whole battalions of futile, ugly, needlessly complicated (and to that extent necessarily expensive) things, to the eternal advantage of us all, who as human and social beings are so constituted as to be profoundly affected for good or ill by our intimate environment.

Let us examine this test in relation to common things of daily use.

If you make a drawing-room chair with frail spindle legs, so that when any well-nourished person sits upon it a wave of apprehension lest he be let down overwhelms his hostess—that's a bad chair. If you cover the seat with velvet, surrounded by chenille tassels, and thereby make it so sticky that a man feels very much as if he were sitting on a fly-paper, while the housewife finds that nothing short of a serious operation will get the dust out of it—that also is a bad chair. If the manufacturer, thinking further to decorate it, weakens its back by fretwork or arranges a carved boss which sticks into the nape of an average neck, there you have bad, because entirely misapplied, art.

Those manufacturers, retailers and laymen who realize the fundamental importance of the place of design in made things (whether hand-made or machine-made), and to whom this general idea seems sane, can learn more about the D. I. A. by application to The Secretary, Design and Industries Association, 6 Queen Square, Bloomsbury, W. C.

A Paper Buyers' Handbook

*Handbook of Quality-Standard Papers, by the
American Writing Paper Company. New York:
Press of William Green.*

THIS very complete guide and reference book covers not only all matters of any importance pertaining to the American Writing Paper Company's own line of paper and its various uses, but many other items of information helpful to buyers as well. Such matters as postage rates, freight rates, and trade customs are given space, as well as a glossary of words and terms peculiar to the paper industry; features adding to the reference value of the book. A very interesting and clearly illustrated description of the manufacture of paper, from rags to retailer, adds also to the reader's sum of knowledge. Thumb guides to the various sections, and a general index at the end aids quick reference. Altogether it is a well thought out and attractively made up volume, slightly larger than crown octavo in size, and handsomely bound in black cloth-covered boards with the title in gold and the eagle A device in red and gold.

A PAGE FOR PRINTING SALESMEN

The Early Salesman Catches the Spring Orders

ADVERTISING men will tell you that during the coming three months more advertising contracts will be let than during the entire remaining period of 1923. Although they will have in mind largely contracts which agencies will let for display advertising, there is great significance in the fact that the early months of the year are the months in which advertising plans for the entire year take form and appropriations are made and spent in prospect.

This then is the month in which the printing salesman finds greater opportunity than at any other time of the year. The merchant and manufacturer is in a receptive mood. The old year with its expenses and its profits or losses is behind him. The new stretches ahead with its waiting business. He knows that he must set his advertising nets in order to catch it. He knows that he cannot make these nets out of his creative imagination. He must buy them. And the printer, be it emphasized, is the greatest little advertising net weaver in the world.

While the plans are fresh in your customer's minds is the time to prod them along with suggestion, and cash in later on the results. In some cases the plans will have to be originated by you. But now is the time to originate them.

With January passing rapidly by, call for instance, on the merchant who has never used calendar cards for advertising. Take him specimens of some attractive monthly calendar cards, say one of those which BEN FRANKLIN MONTHLY is furnishing for your own use. Let him find by actually seeing them how they catch his own eye and how for the same reason they will catch the eyes of his customers.

Before you take him this idea have the cost of your work on the entire series carefully estimated so that you may sell them to him as a group at a slightly lower price than you would be compelled to ask him if they were to be furnished month by month at short notice. In this way you will be furnishing the mechanical departments with "filler" work throughout the year.

If your establishment supports a service department, offer to prepare the copy and cuts for him yourself. If not, recommend a good service agency to him, such as Praigg, Kiser and Co. of Chicago, who will do the work at a reasonable cost.

Do not neglect any of the seasonal business which the arrival of Spring will bring with it. January is the month in which to go after it.

There is none too much time now in which the hardware stores may make careful plans for the advertising direct to customers of spring garden tools. Help them now with their plans for this advertising and you will have their orders in your shop while snow is still on the ground and the finished mailing pieces on their desks in plenty of time for them to get them in the mails early.

In the South retail clothing and millinery stores are already advertising their spring lines of clothes. In the northern states these lines will be advertised in February. South and north clothing announcements are being printed by the printer who is or has hired good salesmen.

Seed stores and dealers in shrubbery are good prospects for January sales.

Spring house-cleaning will be upon the world in a few weeks. Now is the time to remind paper-hangers, paint-

ers, dry-cleaners and decorators that the greatest volume of business will come to those of them who advertise consistently with folders, blotters, and other good printed sales talks.

Coming back to January itself, do not overlook, even at this late date, the fact that retailers all over the country will unload large surpluses of Christmas stock in January sales. Do not wait for dodger and announcement business to come to you. Go and get it.

Do not forget that next month Valentine's day comes along with a peak load for candy stores, florists, druggists and stationers. All of these have messages which you may present attractively to their prospects through direct mail pieces. The orders should be in your shop this month.

Richard E. Baker.

The Little Messengers

A SOMEWHAT new presentation of the "messenger" conception of printed sales pieces appearing in a recent *British Printer* furnishes an excellent line for the printing salesman. Williams and Banfield were good friends and good business men. Said Williams to Banfield:

"I see you advertise well in the local press, Banfield."

"Yes, Williams, I advertise well, and I *do* well. You *must* advertise, and advertise regularly. It is absolutely necessary to keep your name and business before the public eye."

"Yes, that's so, and you must *let the people know you've the goods they want.*"

"Quite right, Williams. In the old days, of course, the 'prentices did the advertising by shouting, 'What d'ye lack, what d'ye lack?' outside their masters' shops. Well, I don't mind telling you, I've hit on a good thing. I've recently gone in for another sort of advertising. It supplemets the ordinary newspaper advertisement."

"Is that so? I should be glad of the 'tip' if you have no objection."

"Well, old man, this is it. I know of a firm who send out smart looking messengers, who politely inform the local residents of the 'services' their clients have to offer, drawing special attention to any out-of-the-ordinary opportunities of purchasing satisfaction. These messengers, unlike the apprentice of Elizabethan times, speak King's English, and do not shout in the ears of the passers-by."

"But I say, Banfield, I don't quite understand. That sounds rather a big thing in the way of advertising. It costs you 'some,' doesn't it?"

"It is a big thing, rather, but the returns amply justify the expense. In fact, it's a case of 'many happy returns,' old man."

"It certainly sounds promising, Banfield. By the way, how do these messengers dress?"

"Oh! well, that depends upon the nature of the goods that are offered," replied Banfield, smiling good humouredly. "Some are rigged out in neat black and white, others wear quite gorgeous uniforms."

"I must confess, this interests me very much. Do you mind putting me in touch with this up-to-date firm?"

"Certainly not. I'll do so at once. Just wait a minute, I'll 'phone them."

Banfield (at the 'phone): "Number 14, please, Grange-town. Will you kindly send along at your earliest con-

"I Made Money On That Job"

**Says a printer who bought our
Jobs and Seconds for a quality job.**

**Jobs in
Perfects
and
Seconds**

BARGAINS in Quality and Price are offered to every PRINTER in our stock of Jobs and Seconds—the largest in the country. This entire stock is largely the over-run and cut-over sizes from the large mills, and is all carefully inspected by experts in our warehouse, who remove all serious imperfections and torn sheets.

¶ We carry this stock in all regular sizes and weights as well as special sizes.

¶ The difference in price between our "Seconds" and stock paper is **NET PROFIT TO YOU**—a saving of at least 25 per cent.

**Write or phone for our
Monthly Price Lists**

BARGAIN PAPER HOUSE

INCORPORATED

423 W. Ontario St.

Phone Superior 9113

CHICAGO

venience some of your messengers to 'The Grange,' Fitzhamon Road, for inspection. I have a possible client for you . . ."

Williams (interrupting): "Hold on, Banfield, I don't want those fellows trooping into my house, why people will . . ."

Banfield (impatiently motioning his friend to keep quite): "Kindly send a good selection to choose from. Thank you."

Williams (excitedly): "I say, that's too much of a joke. But, surely, they won't send those messengers, tricked out in all sorts of colour schemes, to my place, will they?"

Banfield (smiling): "To be sure they will, wait and see."

(Next day at "The Grange.")

"A letter for you, sir."

Williams ripped open the rather bulky envelope, and pulled out a number of attractive looking hand-bills. A type-written covering letter read as follows:

R. FISHER & SONS,

Printers, Etc.,

Commercial Street, Grangetown,

Telephone No. 14.

Dear Sir:

We are obligated for your enquiry *re* our "Messenger Service," and have pleasure in enclosing herewith samples of our "Messenger" handbills and circular letters.

We specialize in prompt deliveries.

Soliciting your enquiries, and assuring you of our best and prompt attention at all times.

We are, yours faithfully,

R. FISHER AND SONS.

What You and I Should Know

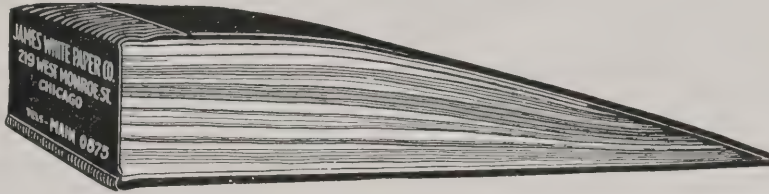
The A B C's of Business, by Henry S. McKee.

New York: The Macmillan Co.

THIS book aims to make clear, or at least more comprehensible, those economic principles, the workings of which govern our daily existence. That a general ignorance on the part of most people not directly concerned with the operation of such economic laws obtains throughout the country is as deplorable as it is obvious, for there can be no intelligent public pressure brought to bear on matters needing adjustment in our business organization until a general education of the people in this regard is accomplished.

The material of Mr. McKee's book is an elementary, necessarily, but essential preparation for that education. He undertakes in this volume to enlighten us concerning "The Complex Character of Our Business Organization," "The Misunderstanding of Money," "Wages and Wealth," "The Elements of Banking," "Business Consequences of the War," "The Abuse of Our Railways," "Speculators and Markets," "Good and Bad Times," "Internationalism," and "Education." His discussions of these matters are free from technical terms unintelligible to the layman, and are within the comprehension certainly of every adult of ordinary intelligence and a grammar school education or its equivalent. Particularly pertinent at this time are the chapters discussing the nature of money, the business consequences of the war and America's place in international business. A well taken criticism of the indolent mental habits of the average American, who expects to receive all of his information from the daily newspapers finds a place in the chapter on education. The hundred and thirty-five pages of the book are well printed on uncoated book paper, and neatly bound in dark green cloth-covered boards. The press-work is by the J. J. Little and Ives Company. The price is one dollar.

Our new reference Sample Book Number Fourteen



Shows 1,522 Cover Items and 132 Book Items

All of which are backed up with Good Service

JAMES WHITE PAPER CO.

Main 0875

219 West Monroe Street

CHICAGO, ILL.

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES

THE HOME OF THE
GLOBE ENGRAVING & CO.
ELECTROTYPE
701-721 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

THE NICKELSTEEL "GLOBETYPE"

used in every issue of Ben Franklin Monthly since August, 1912. Note that the printing quality does not show perceptible deterioration.

FRONTIER BOND



A
Pole Dried
Paper
Moderately
Priced
and
Very
Distinctive

.....
A Trial Will Convince You
.....

**La Salle Paper
Company**

**171-173 N. Dearborn St.
CHICAGO**

Telephone RANDOLPH 3640

Jazz Printing and the D. I. A.

Continued from page 37

is skeptical would be convinced after consideration of the year-book's excellent half-tone reproduction of such objects now being designed and manufactured in great Britain. One hundred and forty pages of illustrations include reproduction of actual objects, letter-heads and rain-water heads, advertisements and door-knobs, everything, almost, and all showing that greater beauty of perfect utility.

Printing, naturally, was one of the first things selected by the society for critical consideration, as Mr. Baker relates, most divertingly, in his introduction: "The state of lettering, was, I think, the first scandal the D. I. A. took in hand. Starting with the evident proposition that the function of letters is legibility, the Association went on to study what in the main it had become in commercial and industrial Britain. From shop signs and window tickets to notepaper headings the amazing perversion of the function of lettering was examined * * * plain utility had become inartistic to modern eyes. Hence rustic and pseudo-gothic printing; letters made to look as though they cast shadow, and, worst of all, stunt lettering' * * * Legibility is sacrificed to the ambition to be conspicuous or funny. But it is evident that at the end of this road negroid chaos and jazz lie in wait. And however admirable negro art and dancing may seem to our most distinguished critics, they alone will esteem, even though they will not understand it as the vehicle for written thought. For less brilliant but more balanced tastes the hoardings can be cleansed only by a return to strict considerations of maximum legibility. * * * Nothing can be simpler or more logical than the D. I. A.'s demand that lettering must be legible. And nothing more clearly proves their contentions that fitness for purpose, achieved by recognizing the possibilities of modern printing machines, carries with it the quality of beauty."

The attractively bound quarto volume itself, as well as the little insert here reproduced, is an excellent example of modern fine printing. The insert was done by the Pelican Press; the book by Messrs. Butler and Tanner, whose admirable half-tone prints make the book well worth the fifteen shillings asked for it by its publishers, Benn Brothers, Ltd., London.

The Industrial Art Survey

*Art in Industry, by Charles R. Richards; New
York: The Macmillan Company*

ASSURANCE that America too is doing her bit toward putting more art into industry is strengthened by the appearance of such a study as "Art in Industry", the compilation by Mr. Charles R. Richards of The National Society for Vocational Education's report of its recent industrial art survey. This survey, in which the N. S. V. E. was assisted by the department of education of the state of New York represents a detailed study of five hundred and ten producing establishments in fifty-five cities, and of fifty-five schools giving instruction in industrial art. Its aim was "to present a picture of actual conditions relating to the practice of applied design in the United States, to the end that clearer thought may be brought to bear upon the situation and that intelligent measures for its improvement may be developed."

Obviously not every industry could be covered by the survey in the time available and with a limited appropriation, so only those industries in which design has an important part were selected: Printing, furniture, silverware, jewelry, textiles, costumes, lighting fixtures and art metal work, ceramics and wall paper. Each of these ten

PHONE MAIN 4757

Simpson, Bevans & Co.**Electrotypers
Engravers**322 West Washington Street
CHICAGO**Motors - Controllers**
for Every Printing Requirement

CLINE ELECTRIC MFG. CO.

CHICAGO



NEW YORK

FRANK C. DRAKE COMPANY

PRINTING AND LITHO. INKS

1445 LARRABEE STREET

PHONE DIVERSEY 6083

CHICAGO, ILL.

AMERICAN FINISHING COMPANY, 500 S. Peoria St., Chicago

E. S. De LEON, Proprietor

TELEPHONE HAYMARKET 2446

VARNISHING—Labels, Book Covers, Hangers

GLUING, GUMMING—Labels of all kinds

STRIP GUM, GUM GLUE, EDGE GUM—Wrappers, Labels

DIE CUTTING—Outside, Die Labels

TIN MOUNTING—Hangers, Calendar Backs, Heavy Calendars

ROUGHING—STIPLING—ROLLER EMBOSING

Engdahl Bindery*Edition
Book Binders*412-420 Orleans St. (*Just across the New
Franklin-Orleans Bridge*) CHICAGO

“BOOKS BOUND BY US ARE BOUND TO SATISFY”

Telephone Main 4928

Perfect Register, Easily and Quickly Attained—Surely Retained!

The pressman working on plates mounted on the Warnock Diagonal Block and Register Hook System goes about the production of process printing and other intricate and close register work with an air of confidence and freedom from worry which enables him to produce the work in excellent fashion and in profitable time.

Are you worrying along with a fifty per cent system? Reasons why the Warnock plate-mounting devices are superior to all others are given in a comprehensive book, “Foundation Blocks of Good Printing,” sent free upon request to

THE PRINTING MACHINERY CO.505 Fisher Bldg.
CHICAGOMain Office and Factory
412 East Sixth Street
CINCINNATI, OHIO45 W. 34th St.
NEW YORK

WALLACE P. ALLEN, President

N. H. UTZ, Vice-President and Treasurer

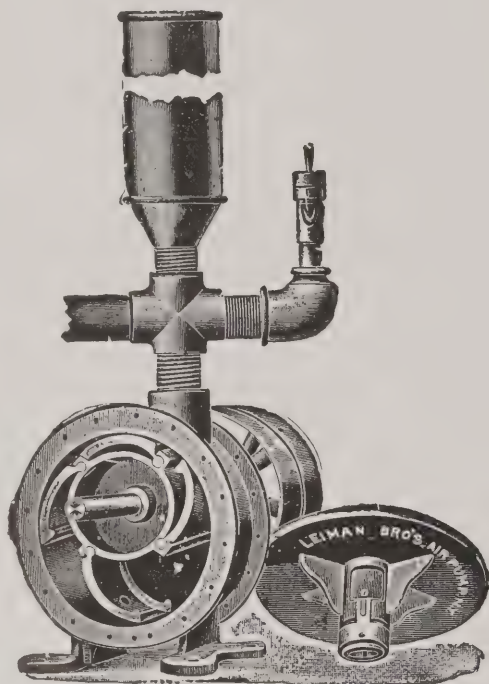
MILWAUKEE PRINTERS' ROLLER CO.**PRINTERS' ROLLERS**
and Tablet Composition
Printing Machinery

214 Greenbush Street,

MILWAUKEE, WIS.

The Suction that Feeds the Paper in the printing press folder or ruling machine

Vacuum or Blowing Pressure of Air



Leiman Bros. Blower and Vacuum Pump
Patented

Takes up its own wear, therefore you can rely on it for continuous, satisfactory Service. See that your Feeder has a Leiman Brothers rotary positive high pressure *Blower and Vacuum Pump* doing the feeding—

Used by all the first class feeders—also used for agitating electrotyping solutions.

CATALOG BE-B

Leiman Brothers
81 Walker Street NEW YORK

Makers of Good Machinery for Thirty-five Years

manufactory industries is covered in detail in the report of its investigating committee, the membership of all of which numbered eighty-eight individuals. The situation in each industry is analyzed from the points of view of the nature of the design used, where designs are obtained, how new designs are defined, work of designers, training of designers, remuneration of and demand for designers, training recommended by establishment representatives, training recommended by designers, and museum collections. To this is added for each a summary of the whole with recommendations based on the difficulties shown by the survey. Altogether the reports constitute a most complete and creditable piece of work; an excellent accomplishment preparatory to others still greater.

The printing survey was conducted under the direction of fourteen men prominent in the printing and publishing industries: William E. Rudge, Douglas C. McMurtrie, G. F. Kalkhoff, John C. Oswald, E. E. Bartlett, C. C. Lane, E. F. Eilert, Edward Epstean, Robert R. Heywood, LeRoy Latham, Stanford Briggs, Heyworth Campbell, Egbert G. Jacobson and Ray Greenleaf.

The two main aspects of design in printing, the one represented by the layout man, or compositor, who handles the work of typographical design, and the other the commercial artist, who deals with the pictorial compositions of all kinds that are to be reproduced by any of the printing processes, are given most attention in the survey. In it, as in each of the other surveys, appears the growing need of more and better educational facilities that will bring forth artists of merit to carry on the high ideals that are coming to characterize our advertising in both typography and illustration. That a system of education at once thorough and practical could be presented by art schools is the opinion of leaders in the industries and in the schools. The difficulties at present are lack of co-operation between industry and school, lack of funds necessary to secure the most competent teachers, and a general misconception on the part of young beginning artists that advertising or commercial art is of a low order, without ideals. The principal deficiency in modern art school training is a tendency to ignore the practical processes of manufacture an understanding of which is essential to the artist whose work is to be reproduced. The value of library and museum collections of present day as well as historic specimens of typography and illustration is emphasized. That such collections should be available to the student evenings and on Sundays is the majority opinion of those interviewed.

One of the greatest influences in the movement toward better typography and more beautiful type-faces is credited to the modern type-casting machine, which, the report states is "the great feature in the new order. * * * The character of type available for printing is largely governed by the dies furnished with these machines by the two great manufacturing companies and by the case type made by the chief foundry concern. Fortunately in all three of these establishments the management has placed persons in charge of type design who are exercising an admirable influence in developing type of fine quality.

Several paragraphs devoted to the lithographic industry and the problem of developing artists for that work are included in the report. More emphasis upon lithography, its nature and opportunities, in the art schools, is indicated as a remedy.

A chart of the fifty-five schools having courses in industrial art, showing what courses are offered by each school, and followed by a description of each, including a brief history and summary of its attainments, together with a similar study of industrial art education in Europe completes the survey material of the book. A series of five special articles on "The Museum and Industrial Art",

HARRIS & WALKER

Bookbinders and Finishers

TO THE PRINTING TRADE

INDEXING
DIE CUTTING
NUMBERING
PERFORATING
SCORING
CREASING
PUNCHING
EYELETING
ROUND CORNERING
WIRE STITCHING

Prompt Service at Right Prices

Telephone Franklin 2101

167 W. Monroe St.

Chicago



The strongest argument in favor of Business is the liberal use of Sketchy Cartoons, Commercial Drawings, Advertising Designs, Etc.
Suitable for PHOTO PROCESS ENGRAVING

HALF TONES
ZINC ETCHING
COLOR PLATES

HAMMERSMITH
ENGRAVING CO.
BENJAMIN KORTMEYER
General Manager
Phone Harrison 5876
501 So. Dearborn Street
CHICAGO

Nickel Steel Printing Plates

High Quality

Quick Service

Lower Price

Nickel Steel Printing Plates are a combination of electrotpe and stereotype processes.

Printing surface is exceptionally hard and smooth, which guarantees long press runs with best impressions.

Ask for Sample and Prices

Advance Printing Plate Co.

Harrison 4760

CHICAGO

634 Federal St.



SUPREME BRAND
Flexible Tabbing Composition
Combines Strength, Flexibility, Elasticity, Economy
ABSOLUTELY GUARANTEED

LAYTON ELASTIC GLUE COMPANY
703-709 FULTON STREET
CHICAGO
TELEPHONE HAYMARKET 345

LET US QUOTE YOU ON YOUR PAPER NEEDS



Mimeograph Bond

We have just added Mimeograph Bond to our extensive line of fine papers.

This paper is made especially for Mimeograph work, but has the appearance of a bond paper and takes pen and ink signature without blurring.

We shall be glad to submit samples or have our salesman call.

Messinger Paper Company

180-82-84 West Randolph St.
CHICAGO

TELEPHONE MAIN 2120
Six Trunk Lines

"The Arts and Crafts Movement in the United States", "The Relation of Beauty to Fashion", "The Importance of a Design Registration Law", and "The Wiener Werkstaette"; a discussion of the work of the various agencies in New York City and Chicago in improving the situation; and twenty-six pages of "Conclusions", summarizing and commenting upon the preceding content in an elucidating and stimulating fashion, close the volume at page 499.

The material throughout, especially the sections forcing a comparison of American with European progress in the matter of industrial art education, is thought-provoking to a degree. The part of trade journals in the work is suggested by some criticisms applied especially to jewelry trade journals, but worthy of consideration by many others, perhaps even by some of the printing trade journals: "Such trade organs as we have at present are of little value and an entire change of policy on their parts is imperative if they are to aid in developing a higher artistic standard in the industry. Too much emphasis is placed upon the petty details of the trade that are, at best, of but local interest and inspiration, and a broad and forward-looking attitude is made conspicuous by its absence * * * they confine themselves largely to 'town gossip' and unimportant commercial and financial details and there is much criticism in the trade over their lack of artistic make-up and progressive ideas."

The book is bound attractively in dark blue cloth-covered boards. A rather sub-conscious impression one has all along that the book is extraordinarily easy to read, apart from its interesting content, is explained when, turning the final page, one comes upon this little legend at the bottom:

Printing House of
WILLIAM EDWIN RUDGE
New York

Book and Periodical Publishers Warned Against Use of Small Type

A WARNING that the extensive use of printing type of smaller dimensions than 10-point is becoming a serious factor among the contributory causes of eye-fatigue and impairment of vision is contained in a communication from the National Committee for the Prevention of Blindness, 130 E. Twenty-second street, New York City, to the various associations of book and periodical publishers, advertisers, printers, school boards, libraries and other large users or producers of printed matter.

The statement calls attention to the fact that, "the use of type smaller than 10-point, not only has a harmful effect on the eyesight of the reader, but often defeats its own purpose by repelling the potential reader who realizes that the reading of such type hurts or tires his eyes." The amount of money lost by advertisers and publishers through the waste circulation that results from the use of type faces difficult to read because of smallness or design, says the National Committee for the Prevention of Blindness, is probably greater than the cost of the extra space and paper stock necessary if larger type is used.

Particularly in the case of school books and other publications read by children is the use of small type harmful, the committee says. Reading matter intended for children of any age should never be printed in type smaller than 10-point. The type sizes recommended for children by the National Committee for the Prevention of Blindness follow:

For children 12 years of age 10-point
For children between 9 and 12 years . . . 12-point
For children between 8 and 9 years . . . 14-point

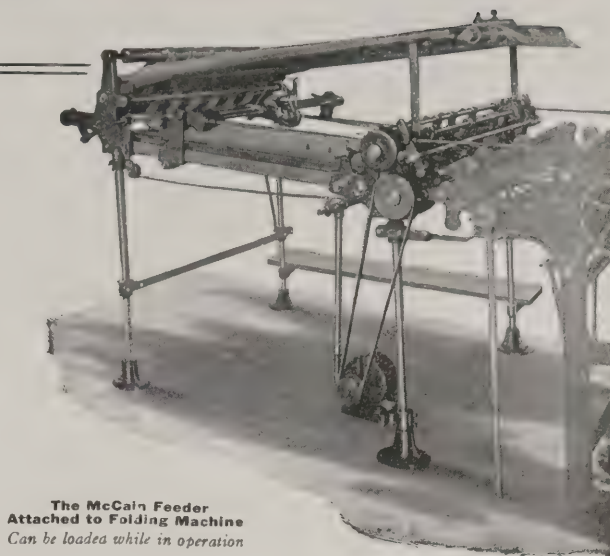
WHEN you have, after comparison, decided to use a Midland paper, it is comforting to know that your need for checking up ends at that point. For one of the merits by which these papers hold the loyalty of users, is that of uniformity. *Sustained* quality is made certain by carefully inspecting each shipment from our mills. Ask any printer if his experience with Midland Brands has proven this.

Midland Paper Co.

322 W. Washington St.

Telephone Main 0142

CHICAGO



The McCain Feeder
Attached to Folding Machine
Can be loaded while in operation

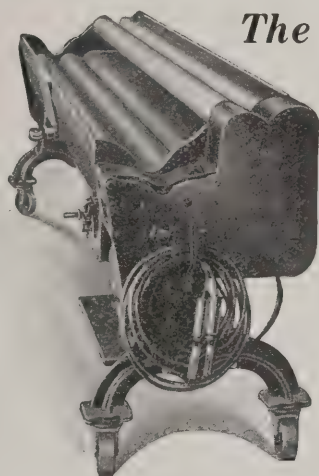
The McCain Automatic Feeder

will guarantee a maximum production from your folding machine. It is easily attached to the Brown, Anderson, Dexter, Cleveland and Hall folders. Feeds as fast as the folder folds.

Write for literature

McCain Bros. Manufacturing Company

29 South Clinton Street, Chicago, Illinois



The Climax Composition Roller Washing Machine

Cost for washing flat bed press rollers, *any color of ink*, 2 cents per press, plus labor.

ROLLERS

Will not be damaged
Will be absolutely clean
Will do better printing
Will last longer
Will restore soft rollers
Will reduce your costs, by saving time, money.

CHARLES H. COLLINS

501 Plymouth Court, Chicago

Phone Wabash 5069

Good Electrotypes

Dinse, Page & Company

ELECTROTYPERS

725 South La Salle Street, Chicago

Phone Harrison 7185

History of the Art of Writing

By WILLIAM A. MASON

Here is a book which will furnish a printer with an interesting background for the history of his art. *The price is \$6.00*

For Sale By

BEN FRANKLIN MONTHLY

440 South Dearborn Street Chicago, Illinois

IF YOU ARE looking for advertising which you can issue every month during 1923, with confidence that that advertising will bring results, just consider that three users of our service said:

"We traced one \$468 order to our first mailing piece."

"I am compelled to defer our next mailing one month so as to get caught up on inquiries. We have been surprised, too, over the actual business this campaign is producing."

"We mailed to a list of 300 and so far this month have traced eleven orders directly to this advertising."

---and if you are interested in similar results for yourself, *ask us for particulars*

**PRAIGG, KISER
& COMPANY**

639 Diversey Parkway CHICAGO

For children between 7 and 8 years . . . 18-point

For children under 7 years . . . 24 to 30-point

The publishers of geography and history maps are among the most flagrant offenders in this respect, the committee reports. A special effort to induce publishers of school maps to use larger type will be made.

A research recently conducted by the Department of Education of the State of Ohio showed that certain styles of 24-point type were more easily read by young children than other styles of 36-point type. The ultimate abolition of the use of all 6-point and smaller types of any styles is urged by the committee. Publishers, printers, and advertisers who have on hand large stocks of such small types are urged to use them only when their use is unavoidable, and to scrap such type at the earliest opportunity.

As an indication of the growing appreciation of the effect of type sizes on eyesight, the committee reports that at least two public libraries at St. Louis, Mo., and Springfield, Mass., have set aside departments of "Books for Tired Eyes" in which are included only books of 14 and 18-point type. These books are proving exceedingly popular with older people. Plans are also under way among Bible societies to publish the Book of Psalms in larger type for older readers and similar steps are being considered by the publishers of fraternal organization journals read largely by older persons.

Estimating, a New Science

Continued from page 33

Running on both platen and cylinder presses comes under five classifications of work. These classes take into consideration not only kinds of work but also kinds of stock. This is equally true of the classifications on make-ready. A point has been noted in running averages that is seldom considered by the present-day estimator. It is, that a true average per hour on any class of work is never reached on a run of less than three thousand. This makes necessary the gathering of average time on runs of different lengths under that amount.

Running is further classified to differentiate between hand-fed and automatic-fed presses.

One operation in the pamphlet bindery is sufficient to illustrate this department of the plant. The most common operation in this department is hand folding, as that comes every day into any shop. But few estimators realize that there are forty-nine different kinds of common hand folds, one or more of which can be found at any time in every plant. Under each of the forty-nine different folds there are five groups of sizes of pages. A number of the folds will fold in gangs (two or more up) as well as one-up. Under hand folding (common kinds) there are three hundred and fifty-five different average amounts of product per hour, yet there are very few estimators who do not use the same average per hour for all kinds and sizes.

The foregoing short outline of a few of the classifications of production per hour per operation should give some idea of the manner in which scientific production layout work is done and why it is now considered as a science and not "guesstimating."

*Read what is on Pages
4 and 29*

Clean Printing

Printing from linotype slugs makes possible a fine, clean face if the machines are properly cared for and the particles of metal are thoroughly removed when slugs have to be trimmed.

Our large selection of type faces gives a very wide choice.

In every detail of production we keep up to a high standard.

**Peterson Linotyping
Company** [523-531 Plymouth Court]
CHICAGO

Telephone Harrison 6280

SOME OF THE ADVANTAGES OF

Marvelhide The Leather-like Cover

Possesses the richness and charm of Spanish Leather.

Has the right texture, surface and cushion for excellent printing and embossing.

Has excellent folding qualities.

Features a new coating, impervious to water and at the same time with an affinity for printers' ink.

The back of each sheet is neutral gray, and will harmonize with any color of text.

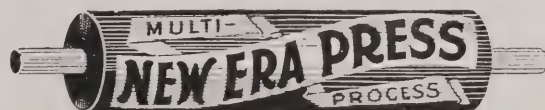
Moderately priced.

*Write for samples and quotations
TO-DAY*

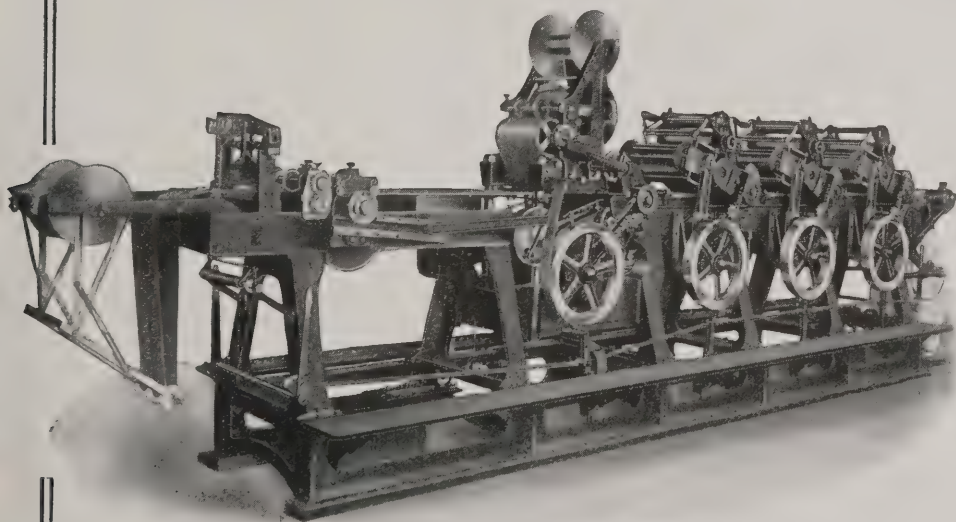
**PARKER, THOMAS & TUCKER
PAPER CO.**

520-526 South Canal Street, Chicago

Telephone: Wabash 2630



FASTEST FLAT-BED PRESS ON THE MARKET—7,500 Impressions Per Hour



Illustrates press assembled to print three colors on the face and one on the back of the stock and slitters, punch head and rewind

THE New Era is a roll-fed, high-speed, flat-bed and platen press built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Delivers product slit and cut into sheets or rewound as desired.

Just the machine for fine color work and specialties requiring accurate registry. Ask for literature and send us today sample of your multi-color or difficult operation work, and let us show you how economically they can be produced.

THE NEW ERA MANUFACTURING COMPANY, Inc.

390 Straight Street, PATERSON, NEW JERSEY

Day by Day

(and also Night by Night)

In Every Way

We are striving to improve and enlarge our activities, and to those who are not familiar with the breadth and scope of our composition service, we extend a cordial invitation to "c'mon over" and get acquainted.



Standard Service includes supplying type, leads, slugs, rules, borders, linotype, monotype and hand composition and makeup of every description, at any hour of the day or night—all done in such manner that you'll be proud to stand sponsor for the completed product.



Start the new year right—call Harrison 3570-1-2 and ask for a representative.

Standard Typesetting Co.

"Chicago's Composing Room"

701 South La Salle Street, Chicago

Does Your Insurance Protect You?

Continued from page 32

cies, which it would be well for you to understand.

Fire insurance companies prefer a good risk at a low rate to a poor risk at a high rate. A fire insurance rate is merely a dollars and cents estimate of the amount of fire danger in your property. There are things you can do to reduce that danger and the companies in turn will gladly reduce your rate in proportion. It is well to obtain from your agent a make-up of your fire insurance rate, showing what charges are included and how they are obtained.

Use care in the selection of your insurance agent. Choose him as you would your attorney at law; choose an insurance attorney. Select a man who knows his business and who is properly equipped to render you the service for which you are paying and to which you are entitled. Keep in mind that the portion of your premium which goes to your agent is a very vital part of the cost of your insurance. It represents the service fee he gets as your insurance advisor. Having found such a man, place your confidence in him. Place upon him the responsibility for the soundness, correctness and completeness of your protective contracts and having placed your confidence in him give him all your business. Do not expect the same service and attention from six \$30.00 a year men that you would get from one \$180.00 a year man. A good man is worth a good salary and his assistance to you in the adjustment of one serious loss will probably be worth many times the profit he will make on your business.

Epitaphs of Famous Printers

II—JOHN DAY, 1522-1584

Day, whose last name has been spelled variously Daye, Daie, and D'Aije, was an eminent English printer of the sixteenth century, who may or may not have been an ancestor of Stephen Daye, America's first printer. He must have had a whimsical mind, as his mark and his epitaph evidence. His reference to "a Fox" in his epitaph is to John Fox whose "Book of Martyrs" he printed. He was married twice and had thirteen children by each marriage. Here is the epitaph:

Here lies the Daye that darkness could not blind,

When popish fogges had overcast the sunne,
This Daye the cruelle night did leave behind,
To view, and shew what blodi acts were donne.
He set a Fox to wright how martyrs runne,
By death to lyfe. For ventured paynes and health

To give them light; Daye spent in print his wealth,

But God with gayne returned his wealth agayne.
And gave to him as he gave to the poore.
Two wives he had, pertakers of his payne,
Each wyfe twelve babes, and each of them one more:

Als (i. e. Alice) was the last encrease of his store.

Who mourning long for being left alone,
Set up this tombe, herself turned to a stone.

Obiit 23 July, 1584.

Standard Blottings

"It Doesn't Blot --- It Absorbs Perfectly"

Standard Brands are enameled on the reverse side, affording best printing surface

Ask your Jobber for samples of

STANDARD . . . IMPERIAL . . . STERLING
UNITED STATES . . . ROYAL WORCESTER

These Copyrighted Brands are manufactured by

Standard Paper Mfg. Co.
RICHMOND, VA.

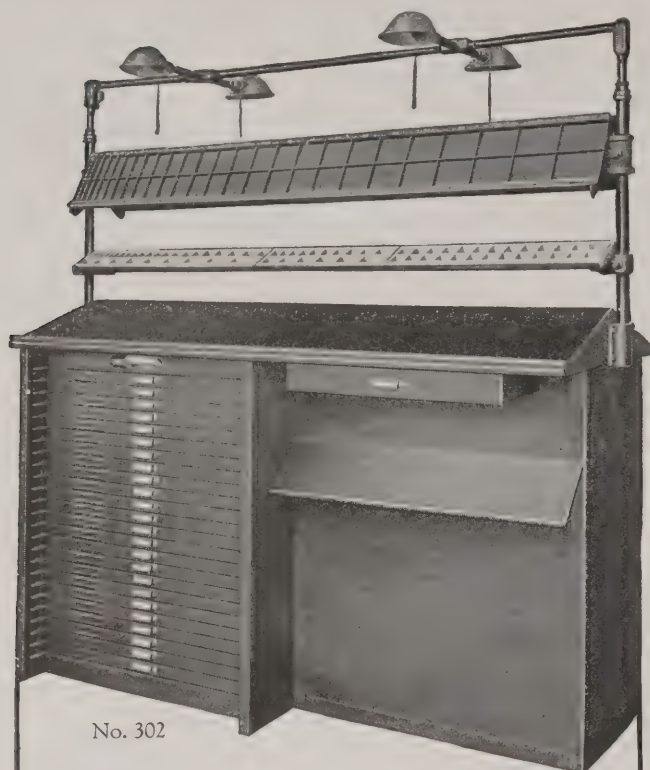


THE AULT & WIBORG Co.

MAIN OFFICES AND FACTORIES CINCINNATI HOUSES IN ALL LARGE CITIES

PRINTING AND LITHOGRAPHIC
Quality INKS





No. 302

Deluxe AD ALLEY CABINET

We build a Complete Line of Printers'
All Steel Composing Room Furniture.

CHICAGO METAL MFG. CO.
37th and South Rockwell Streets, Chicago, Ill.

LETTERING DECORATION TYPE DESIGN AND TYPOGRAPHIC COUNSEL



WILL RANSOM
14 West Washington Street
CHICAGO

Syndicating Printers' Advertising

Continued from page 29

year, and have them ready for each month's mailing before the first of that month.

How can we do it? It is a simple application of the principle of syndication first expressed when the first form of movable type was impressed on paper.

It is a frank recognition of the fact that the printer of Reno, Nevada, has for sale the same product as his brother in business at Greenwich, Connecticut, and that he must use fundamentally the same method of selling. Further than that, the use of a calendar card in Greenwich does not detract from the efficacy of the same card used in Reno.

But if three printers in Reno were advertising with calendar cards, and all were using the same copy and cuts, complications would arise. To avoid this difficulty, we have prepared three sets of cards.

The original cost of preparation of copy and illustrations, spread over our entire list of subscribers, becomes negligible individually. But the electros, seemingly a small expense, become, *en masse*, the greatest expense of all. That is why we are asking each one to bear the actual cost of his own.

The price to you for each electro of an illustration is seventy-five cents. The price for the calendar electro is also seventy-five cents. You need not remit with your request unless you want to. We will bill you for the electros when we send them. But hurry the request along!

A New Photogravure Doctor

IN ENGLAND successful experiments are under way to supplant the doctor blade used to scrape surplus ink from the etched photogravure plate. This blade, being necessarily made of thin steel dulls rapidly and must be watched constantly in order to resharpen it when necessary.

The new device, described by T. Ruddiman Johnston in the *British Printer* is a blunt pointed scraper. A shaft, supported by the side frames, carries the holder, into which the blunt scraper is inserted, its position being adjusted by screws. Fixed to both ends of the shaft are the socket pieces that carry the rods on which are placed the circular weights. By sliding the weights along the rods any desired pressure against the surface of the etched cylinder or that of an etched plate carried by the cylinder, can be obtained.

When the weights are removed from the rods and the latter are raised, the scraper will retreat from the cylinder, and if the inking roller and its trough are then pulled back, either the cylinder or the etched plate can be removed and a new one placed in the machine.

On the face of the blunt scraper several fine grooves are cut throughout its length. Should a particle of gritty matter in the ink pass the first raised portion of the scraper it will lodge in the first groove, and do no further injury to the scraper, but several grooves are shown to make certain that such particles will not injure the entire scraper.

New Wing for Metropolitan Museum

A SPECIAL supplement to the *Bulletin* of the Metropolitan Museum of Art announces plans for the early completion of "the American wing," the gift of President Robert W. deForest and Emily Johnston deForest, his wife. In the new wing will be housed the museum's extensive collection of American art. Ground has already been broken.

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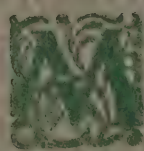
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Volume 21

FEBRUARY, 1923

Number 2



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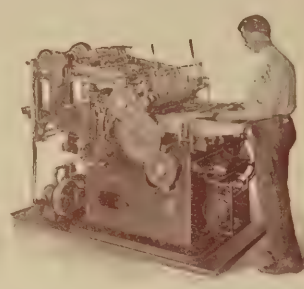
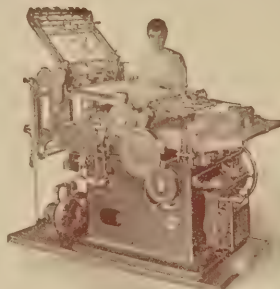
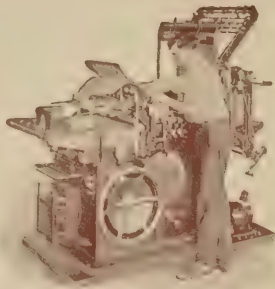
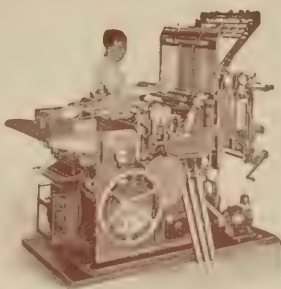
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"OK" signifies "On the KELLY"

and we find if it is done on the KELLY it will be "OK" writes PAUL A. EMERSON of *The Times and Journal Publishing Company, Inc., Lakewood, New Jersey*, in commending the STYLE B KELLY for its all-round excellence, large production and low operating cost.

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Ben Franklin Monthly

Vol. 21

FEBRUARY, 1923

No. 2

The Cochin Type Faces

A Discussion of Two Recently Designed Type Series
Modeled After Eighteenth Century Engraved Lettering

By DOUGLAS C. McMURTRIE
Condé Nast Press, Greenwich, Connecticut

THE face of type most widely used in France today for fine printing is that known as Cochin. In most of the de-luxe editions and in the higher grade of advertising printing Cochin has the call. The face was brought out in Paris but a few years ago by the Peignot typefoundry (G. Peignot & Fils). Cochin was designed as a text letter and runs from six to twelve point in roman and italic. Another face quite different in character, and known as Nicolas Cochin, runs from twelve to sixty point. This type was first brought out in roman only, but has since appeared in italic as well.

The most authoritative information regarding the inspiration of the design of these types can, of course, be obtained from the founders who produced them. At the time of their first appearance, the Peignots brought forth a beautiful specimen book entitled *Les Cochins* which comprised, in addition to a showing of the types, a rather extended introduction.

In this introduction we find the following statement: "In French typography of the eighteenth century, the only renowned names which have come down to us are those of Luce, Fournier le Jeune, and Didot. The former engraved two types, a condensed and an extended, but we have not chosen them for reproduction, because they do not to any greater degree than other book types of the period, represent the advent of a new style. Even had we desired to choose our models only from printing in Luce's time, we should have selected designs other than his. His types, moreover, seem to have been little used.

"On the other hand, the earliest types of Firmin Didot, which were engraved toward the end of the eighteenth century, played an important role in transforming the appearance of the printed book. A glance through his own *Fables* which he published, or through his stereotype edition of the *Fables* of La Fontaine, shows that he aimed to create a style stripped of its ornamentation and of necessity requiring as its basis a perfectly plain text letter.

"None of the book types engraved by Luce, Didot, or the other typefounders of the time represents in our eyes the best typography, or in fact the true typography, of the eighteenth century. After examining the books of the period, we have had to conclude that their real originality typographically, is due to the influence of line engraving, *i. e.*, engraving by lines cut in copper with a graver and printed intaglio. It was a time when artists found it difficult to subject their talents to the rigid exactions of the foundry, and engraving reigned supreme. Engravers were not then content with the illustration alone of the printed book; they surrounded their plates with borders,

they rounded out pompous dedications, they designed for titles, mottoes, and quatrains elaborately chased letters and ornaments. They expended in short, an infinite amount of pains and talent to enhance the beauty of the book. Furthermore, in volumes de luxe they did not limit themselves to engraving the illustrated pages, but engraved the texts as well. Books of considerable size were made in this way, and so attained a harmony and an elegance unequalled in other centuries."

The Peignots believe that this development of engraving in the eighteenth century and its application to the making of books reacted profoundly on the typography of the time. This influence was responsible for the designs of ornamental capitals and typographic decorations of the period. "We have not been able," the introduction continues, "to determine to whom is attributable the honor of having first adapted to typography the designs of the engravers. From 1750 on the catalogues of the type-founders all contain material of this kind. Doubtless the new style found such favor that all the founders hastened to draw from the same source or else acquired the bad habit of copying from each other. Since all the specimens we have examined have a common basis, it is probable, notwithstanding the claims in the prefaces, that an engraver who designed an ornamented letter or ornament sold the same punch to all the type-founders."

The Cochin and Nicolas-Cochin types the Peignots regard as original designs, though they acknowledge indebtedness to the engravers of the eighteenth century for the original models. "The different sizes of the Cochin book type," they continue, "demanded the most careful study of all. As we have pointed out, some people may see no connection between this type and the types used in eighteenth century printing. We claim, however, that it is distinctly related to the style of the period. Its elements were found in engraved text and plate legends of books of the time. We felt that if the typographers of the eighteenth century had been logical and carried their idea to its ultimate conclusion, they would have taken from the engraved books of their contemporaries, not only title letters and ornamentation, but also appropriate text type. It is possible that the idea occurred to them, but that the paper used at that time was an obstacle to its realization. Certainly the refinements of a type imitating engraving can be much better brought out on the smooth papers of the present time.

"These were the ideas which presided at the birth of the Cochin types, roman and italic. We have tried to give them the luminous aspect of the models we admired and at the same time endow them with the simplicity of



Announcement Engraved by Cochin

all classic styles, even those whose very names have become synonyms for elegance. We have not been able to retain all the freedom of the old engravers, for the limitations imposed by the caster's art are definite and inviolable. We believe, however, that we have succeeded in reproducing the continuity of gradation from heavy to light strokes and the sharpness of finish which generally mark the vigorous and precise cut of the burin on copper plates."

In conclusion, the Peignots believe that modern printing with the Cochin types constitutes a reincarnation of the typographic spirit of the eighteenth century.

The best judgment regarding the types can, of course, be based on an examination of the types themselves. The specimens of the faces accompanying this article have been set at the Condé Nast Press from types cast by the Peignot foundry in Paris.

The Cochin series, it may be noted, is an exceptionally wide letter, without giving the impression of deliberate extension. In the roman it makes a very handsome text letter, but its chief glory is in its italic, which sounds a new note in type design of the present day.

The Nicolas-Cochin with its exaggerated ascenders is original but is not to me particularly attractive in its lower case. Its capitals, however, are among the most handsome in the history of letter design.

WHENCE did these types take their name? They were named after Charles-Nicolas Cochin the younger, the most celebrated member of a family of French engravers, who lived between 1715 and 1790. He engraved many title pages, and other items of decorative typography, a few specimens of which are shown as illustrations with the article. How nearly the Cochin types reproduce the spirit of his lettering may be judged by the reader.

Charles-Nicolas Cochin fils was born in Paris, February 22, 1715. He came of a family of engravers. His mother, Madeleine Horthemals, was the sister of Maris Horthemals who married Nicolas-Henrie Tardieu, engraver in ordinary to the king, and sister of Marie-Nicolas Horthemals, wife of Alexis-Simon Belle, painter in ordinary to the king. The three sisters themselves were painters and engravers also. Madeleine later engraved designs by her son, and her name appears with his on the plates illustrating *Don Quichotte*, *Charmante Cotin*, and *Chanteur de Cantiques*. The father, Charles-Nicolas Cochin, was an excellent renderer of the works of the two great painters of his time, Watteau and Chardin.

Cochin was brought up in the Rue Saint-Jacques, the home of illustration and engraving. With this heritage and environment it is not surprising that he began the use of the burin at an early age, at twelve having made copies of two water colors by Gillot. He had unusual aptitude for literature, science, and language. He taught

himself Latin, Italian, and English. Cochin was a keen observer and a born designer and at twenty he was in full possession of his power.

In 1739 he was named "designer and engraver *des Menus-Plaisirs*," one of the more important royal appointments under the new regime. In 1741 he was admitted to the Academy. His decorations and illustrations gave universal pleasure. The small compositions, which were already called after him, were in demand on all sides, illustrating books of the greatest diversity of character, works religious, literary, medical, and historical. He turned his hand to books large and small, austere and gay. He charmed the public by his grace and spontaneity which failed not for a period of forty years.

Through the influence of Madame de Pompadour, Cochin accompanied her brother, the Marquis de Maigny, on a trip of nearly two years' duration to Italy to study the art of that country. The observations made on this trip were published under the title *Sur l'utilité du voyage d'Italie*.

In 1752 Cochin was named keeper of drawings to the king and was given a house in the Rue Champfleuri. In 1755 he became secretary and historiographer to the

THIS FACE OF TYPE, USED SO EXTENSIVELY IN France today for fine printing, is known as Cochin. It was brought out in Paris but a few years ago by the Peignot TYPEFOUNDRY (G. PEIGNOT & FILS). COCHIN WAS DESIGNED AS A TEXT LETTER AND RUNS FROM SIX TO TWELVE point in roman and italic. The face opposite is quite different in character, and is known as Nicolas Cochin, coming in sizes from

FOURTEEN TO SIXTY POINT. THIS type was first brought out in roman only, but is now available in italic as well. This face WITH ITS EXAGGERATED ASCENDERS IS ORIGINAL, BUT ITS LOWER CASE IS NOT VERY attractive. Its capitals, however, are among the most handsome in the history of letter design. The

COCHIN SERIES IS AN EXCEPTIONALLY wide letter without giving the impression of deliberate extension. THE ROMAN MAKES A VERY HANDSOME TEXT LETTER, BUT IT GETS its chief glory from its italic, which sounds a new note in the annals of type design.

THE MAIN INTEREST OF THE COCHIN TYPES TO the American printer is that their

USE IS SPREADING WIDELY TO all countries; they are used

BY SOME OF our Better Printers.

The Nast

Specimens of Cochin Type Set at the Conde Nast Press



Two Initial Letters and Bilboquet Engraved by Cochin

Academy, in 1757 he was ennobled, and shortly after was decorated with the *collier du roi*.

Cochin as an engraver was one of the greatest masters of the French school of the eighteenth century. His father and mother had made of the burin an instrument of precision. He soon won his spurs in the same field. But the slowness of engraving bothered him. He wished to originate rather than to render the work of others, or if to render to do so quickly. The etching process became to him a necessity. His father yielded to his requests to try it, and he was soon master of this process, which was so expeditious that he followed it almost exclusively, using line engraving as an auxiliary only. This technique characterized the work of Cochin as an engraver. Although, like his father, he could accomplish marvels with the burin, he leaned naturally to etching, and obtained by the latter process effects which before were secured only by the graver's tool.

* * * * *

THE particular interest of the Cochin types to the American printer is that their use is spreading widely, and that they are coming to be used by some of the better printers in this country. They are already offered by type-founders in Germany, Holland, and Spain. The real Cochin used here has been imported from Paris.

A fairly good reproduction of Cochin has been cut by the Lanston Monotype Machine Company, which lists the face as its No. 61 series. This company has also, very wisely, enlarged the Cochin text letter in making the display sizes up to 36-point instead of adopting for the larger sizes the Nicolas-Cochin, which is so totally different in character.

A really attractive new type face comes out very seldom, but I believe that Cochin is such a face, and that its growing popularity is well deserved.

Bibliographical Notes on J. F. Unger, German Typefounder

By DOUGLAS C. MCMURTRIE

SINCE preparing the article, which appeared in the last issue of the BEN FRANKLIN MONTHLY, on Unger's efforts to reform German type design, there have come to my notice¹ some bibliographical data on Johann Friedrich Unger which may well supplement that article.

J. F. Unger was born in Berlin in 1750. His father, Georg Unger, a printer, was born in Pyna in 1715, and died in Berlin in 1788. When Johann was thirty years old he bought a printing office in Berlin, and in 1791 added a foundry.

Unger was more than an ordinary printer and type founder. He was an artist, chiefly distinguished for his wood engraving, which he had learned from his father. In this capacity he wrote two memoranda dealing with this field, one "on the application of wood blocks to the printing of maps" and another "on the arts of wood and form engraving and their use by printers." In the year 1800 he was appointed professor of wood engraving at the university of fine arts at Berlin.

The form of the German Fraktur type then in use being displeasing to him, Unger made an attempt in 1792 to improve it. How he was led to make the attempt, the difficulties he had to overcome, and the success which he finally obtained, are described in the article in the last issue.

Unger was assisted by Gubitz, his typesetter and engraver, father of the well-known wood engraver and teacher Friedrich Wilhelm Gubitz (1786-1870), who became Unger's successor at the university in Berlin, and

by the eminent Parisian type founder and typographer, Firmin Didot. With their aid he exercised an important influence on the alteration of German types, although his designs were soon replaced by others. His fame as a typographer at the end of the eighteenth century is attested by his business relations with such authors as Schiller and Goethe, the latter several times praising his work. He also printed in 1798 for the sister-in-law of Schiller, Katharina von Wohlzogen, a novel called "Agnes von Lilien," which for a long time was ascribed to Goethe.

Unger died in 1804. The business was continued by his widow, who tried vainly several times to sell her plant to the king, Friedrich Wilhelm, but in October, 1821, the foundry came into the possession of the well-known Berlin printer, Trowitzsch. In 1896 the foundry was sold to B. Schur of Rotterdam, and later came into the possession of the Enschedés. The ancient matrices were in a good state of preservation. Their value had apparently not been realized and many were in paper in which they might have been wrapped by Unger himself.

The Enschedés have endeavored to ascertain the sources from which Unger obtained the matrices necessary to the establishment of his foundry in 1791. I may here quote their conclusions. "This problem has not yet been completely solved, and not all the historical details can be supplied. Yet though the source of all of Unger's types cannot be established, some sets can be traced to the Luther foundry in Frankfurt am Main, a foundry which until a short time ago maintained its great reputation. Unfortunately, no examples of the gothic types of this foundry are known, but there does still exist a specimen of its roman and italic type of the year 1718. (Such types are for the most part discovered in the printing office of the famous Elzevir of Leiden.) In this specimen is to be found the following recommendation, printed in Corpus gothic: "To the learned book dealers and especially the printers for their information and service, by the so-called Luther Type Foundry, Frankfurt am Main, 1718."

"The matrices of this type were in the possession of Unger, and we can therefore assume with certainty that Unger's series of gothic types to which this Corpus belonged were originally in the once-famous foundry of Frankfurt.

"Furthermore, in specimens of Unger's printing, there are to be found an assortment of script-type capitals and large text script type the matrices of which we can fairly assume were bought from Luther, for the following reasons. Both types are found in a specimen of printing by Jan Smid, who settled as a type founder in Rotterdam about 1780. It is plain from Smid's specimens that he himself cut the punches for these types, but he states in a foreword that he had been employed for some time as punch cutter in the Luther foundry at Frankfurt. Nor is it probable that a man like Unger would procure the stock needed for his business from a newly established Dutch type founder. It is, however, highly probable that he bought his matrices from an old and well-known German house. Since we can establish with fair certainty that Smid did not furnish Unger's matrices, the only remaining possibility is that his casting material came from the Luther foundry."

New Printing Journal in Belgium

A NEW Belgian monthly journal of the printing trade has appeared under the name of the *Musée du Livre*. A little 8-page journal, with ornamental headpiece and borders printed by offset, it is devoted to the craft of book-production in Belgium and elsewhere.

¹ Joh. Enschede en Zonen. Dieungerschen Druckschriften. Haarlem 1910.

Why Fine Printing Papers Curl

Surface Action, Set, and Static Electricity Are Three Foes Which the Printer Overcomes With Difficulty

By H. H. HANSON and H. H. HACKETT

Before the American Pulp and Paper Mill Superintendents' Association

A FEW years ago the curling of paper was almost unheard of, but with the development of automatic printing presses it has come to be a very important factor in the making and selling of high-grade printing papers. The printer demands high speed and production, and in order to get results the paper must lie flat on the press, where the automatic feeders cannot fail to reach it. The initiative in the prevention of curl must come from the papermaker, because while the printer can do much to allay it, he cannot stop it altogether.

It is evident that an investigation of the causes of curling must start by a study of printing press operation, and the conditions in a print shop under which paper curls. We find first of all that the trouble comes almost always in winter, and that it is often particularly bad on very cold days. The atmospheric conditions of most print shops in such weather are high temperature and low humidity, often as low as 20 per cent.

We find further that there are several kinds of curling, as follows:

(A) *Surface Action*.—The individual sheets of paper lying in a pile on the press curl upward at the edges, the top sheet always curling the worst. The action seems to be progressive, several sheets near the top curling a little and each sheet as it becomes the top one, curling badly.

(B) *Set*.—The whole pile of paper on the press may have a curved rather than a flat set to it. In such a case the individual sheet seems to revert to a former desirable curved shape as soon as it is lifted from the pile by the feeders and is free to move.

(C) *Static*.—The individual sheet may stick to the press so that it is not easily removed after the printing has been done.

There may also be slight variations from or combinations of these three, so that it is not always easy to describe the action. These are, however, the primary movements and their elimination stops curling or at least reduces its effect by a very considerable degree.

Immediate Causes

The mechanism of the actions described under (A), (B) and (C) is as follows:

(A) Cellulose is hygroscopic and all paper contains more or less moisture, the amount being directly dependent on the humidity of the air to which the paper is exposed. For example, paper exposed to air at 65 per cent humidity comes to equilibrium at 8 per cent moisture content, paper exposed to air at 40 per cent humidity at 5 per cent. When paper absorbs moisture it expands and when it dries it contracts. Paper taken from a condition of equilibrium at 65 per cent humidity and brought into a room at 40 per cent humidity immediately begins to lose moisture, and this action is accompanied by shrinkage. If now only one side of the paper is exposed to the new conditions, or if moisture leaves one side of the sheet more easily than the other, the dried side shrinks more, becomes shorter than the wetter side and in order to adjust itself to this condition the paper curls with the short side naturally concave. Most paper is shipped with a moisture content of approximately 6-7 per cent, that is, an equilibrium with air at about 50 per cent humidity.

It is evident that if brought into a hot dry print shop at, say, 20 per cent humidity, considerable drying and shrinkage will take place, and if for some reason moisture can leave one side more easily than the other, curling will result. This is what happens when the individual sheets of an apparently flat pile of paper start curling on a press.

(B) Paper very often has a definite set in one direction, and almost invariably it is the wire side that tends to be concave, being a little shorter than the felt side. This effect is generally not noticeable in a pile of paper of large size, but when a ream is cut down to small sizes for printing, it becomes immediately apparent. When the single sheets are fed into the press, the set becomes more pronounced because each sheet is free to conform to its natural shape. The curved shape was originally given to the paper by being dried in this position or by being dried harder on one side than the other. No amount of stretching or pressing in a pile will permanently eliminate this set.

It is advisable here to mention one condition necessary for curling such as described under (A) and (B), namely, the coherence of the paper. No paper will curl if each individual fibre is free to shrink by itself as in a blotter. It is necessary for the individual fibres to be cemented together, so that shrinkage is transmitted to the paper as a whole. The amount of curl may or may not be proportional to the percentage of cementing material depending on the kind of binder and its method of application.

(C) The curling or sticking action described under (C) is due to static electricity developed by the friction of the moving parts of the printing press. Static, of course, is always worse on cold dry days. The paper manufacturer cannot stop static in a print shop, but he can help its action on paper. Very dry paper is conducive to static troubles. Paper containing 6-7 per cent moisture will run perfectly safe under severe static conditions.

Fundamental Causes

Behind the immediate causes of curling illustrated above we must find the underlying causes in order to achieve success in prevention. We believe, as you will see, that almost every operation of papermaking is involved to a greater or lesser extent. It is apparent that the investigation must find the factors which produce two-sidedness and set and those which cause a sheet of paper to act as a coherent unit rather than individual fibres. Machine dried and loft dried papers must be studied separately, because the final operations may have an important effect. Up to the operation of tub-sizing, however, we may consider all papers under one class.

(A) *Beating and Jordaning*.—The moisture contained in the cellulose may be of two kinds: it may be present as a mere physical mixture, or it may be in chemical union with the cellulose molecule. In a beater most of the water present is in mere mechanical contact with the stock, but a little is bound to it by chemical ties, and this we call chemical moisture or moisture of hydration. The presence of a comparatively large percentage of moisture of hydration gives us slow or greasy stock. We all know that mechanical attrition in the beater increases it.

Technically speaking, its formation is accompanied by a gelatinisation of the fibre wall. The gel acts as a cementing material holding the fibres together in the web of paper. The moisture of hydration can be thoroughly removed only by high temperature drying; it is the last to leave the paper on the drying cylinders and its removal is accompanied by excessive shrinkage of the fibres and web. Moisture of hydration probably acts in several ways to make paper curl:

1. It cements the fibres together so that shrinkage and expansion of individual fibres are transmitted to the paper as a whole.

2. Unless it is thoroughly removed on the drying cylinders, the paper produced is liable to excessive shrinkage when exposed to the drying atmosphere of a print shop.

3. A third cause has to do with sizing and will be taken up under that subject.

(B) *Beater Sizing*.—Rosin size precipitated by alum acts as a cementing material. It does, however, tend to make paper waterproof and should therefore prevent quick changes in moisture content and consequent curling. Unfortunately the suction under the wire acts partially to remove the size from the wire side. Thus the paper is less waterproof on the wire side than it is on the felt side, and when the finished paper is brought into a drying atmosphere it is reasonable to suppose that moisture leaves the wire side more rapidly.

Here we must again bring in the effect of hydration. The greasier a stock is the better the sizing, but also the more important from a curling standpoint, the higher becomes the vacuum in the suction boxes and roll. The sheet is now more compact, less size is drawn through the sheet and a greater proportion is probably removed from the wire side. We thus have a sheet more two-sided from a size standpoint and more liable to curl.

(C) *Alignment of Fibres*.—The shrinkage of fibres is very largely in the cross-section rather than the length. The fibres tend to align themselves on the wire in the direction of travel and since the curl takes place in the direction of greatest shrinkage we almost invariably find paper curling with the curly edge in the machine direction. Longer or harder beating increases the fraying of the fibre ends and decreases machine direction alignment, but because of increased hydration probably does not help curling.

(D) *Pressing and Drying*.—Pressing may make paper two-sided. The web coming off the wire is smooth on the wire side and rough on the top or felt side. The first press smooths the felt side and roughens the wire side. The second press, which is usually the last on fine paper machines, does the opposite.

We thus may have the paper going to the driers two-sided in two ways, comparatively less size on the wire side and a smooth wire side. It is easy to see that the lack of size on the wire side will cause that side to dry comparatively quickly. It may also be a fact that the smooth wire side gets better contact with the driers than the rough felt side and further develops the two-sided drying. The effect of these conditions would be greater shrinkage on the wire side and a curl set towards that side.

Hard drying is necessary to remove a sufficient amount of the moisture of hydration. If this moisture is not removed on the machine or by further drying before the paper is shipped, it may cause trouble in a dry, hot print shop.

(E) *Tub Sizing*.—While tub sizes, both animal and vegetable, have the effect of rosin in giving ink resistance,

they differ from rosin in one very important quality, namely, that they are not moisture-proof. Everyone knows that both glue and starch absorb moisture and that when they do they expand very appreciably. It is not so evident to the papermaker, but just as true that when they dry out and lose moisture they contract just as much. Investigation shows that both glue and starch undergo greater changes in moisture content and dimension than does cellulose under similar humidity variations. These qualities do no great harm in themselves, but may if their application or dryness is different on the two sides of the paper.

It is now time to divide the discussion into machine dried and loft dried divisions. Let us first take machine dried. We have seen that paper is two-sided as to rosin size and that therefore it is more moisture proof on the felt side. It is evident that this condition will induce greater absorption of tub-size on the wire side. If now drying is immediate as on machine dried paper, the size has no chance to permeate the sheet and equalize. The drying on the second nest continues to be two-sided and the paper is in a worse condition for curling than before it entered the tub. Now, we not only lack rosin on the wire side, but we have on that side a comparatively larger amount of a substance more hygroscopic and more liable to large dimensional changes than cellulose.

Tub-sizing does not have nearly the effect on loft dried that it does on machine dried paper. In the first place the size has plenty of time to permeate the sheet so that it is more evenly distributed throughout, and secondly the loft drying is not two-sided.

(F) *Finish*.—Finish acts to inhibit curling by decreasing the set towards the wire side. This is probably accomplished not by stretching the wire side, as this would give only temporary relief, but by actually pulling the fibres and bonding material slightly apart. We find therefore that highly finished papers like ledgers and flats give little or no trouble.

(G) *Pole-Mark*.—One of the worst, if not the worst factor, in the curling of loft dried paper is the set given to the paper in drying over a pole. The tub-sizing operation expands the sheet normally about three per cent. In drying, the paper should shrink about the same amount. That part of the paper hanging down below the pole does shrink unrestrainedly, but that part over the pole is prevented by the weight of the sheets in close contact at that point. After driving this part is larger than it should be and we have a distinct bubble in the sheet which only high finishing such as is generally not allowable in loft dried bonds, will take out. The bubble may seem to partially disappear in a pile of paper; but when small individual sheets are fed into the printing press, it shows up if printing conditions are poor.

Conclusion

It is clear that if our work has been well done and conclusions properly drawn, practically all operations of papermaking affect curling. To overcome all the obstacles in the way of producing bond paper that "lies flat" seems in view of this an almost impossible feat. The problem is further complicated by the fact that steps taken to stop curl may seriously interfere with other qualities of paper. For example, a soft, poorly sized paper does not curl but lacks bond characteristics. We believe, however, and practical results have proved this, that by directing preventive efforts along the line of manufacturing, curling can be stopped. Complete success means proper methods of testing, careful instructions to the work-people, and everlasting watchfulness by the foremen.

Estimating A Specific Job

Production Layout Made for 6,000 Padded Sales Forms Outlined and Checked by the Actual Production Record After Running

By GEO. N. VOORHEES

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IN last month's article, "Estimating—an Exact Science," there was given the reason why production layout (estimating) is now considered an exact science; this month a production layout is made which expresses in figures the same idea. For this purpose there has been used a job upon which the estimates were gathered in a survey of the printing industry to determine the amount of the average variation between the high and low prices in 66 cities of the continent. The figures showing that variation (72%) were given in the December number of the BEN FRANKLIN MONTHLY. Therefore do not confuse matters and say that anyone could make an estimate on such a small order for printing; for an order for manifold work is very often much harder to estimate than a catalog running into four figures.

In giving the layout, the classification of each operation will be shown to enable the reader to follow as nearly as may be the mind of the estimator as he works out the problem. The first set of figures are those of the production layout; following the layout are given the actual figures as obtained from the cost summary of the original order.

The job in question was a small office form shown herewith reduced printed on an eight and one-half by eleven inch sheet of sulphite bond, having three round holes punched on the 11 inch side. The composition in the heading consists of a main head line, two type and rule lines and small trademark plate at the side. The body matter is a double rule across the top with four box headings, and one cross rule under the box headings, no other cross rules. All is printed in one form on a mechanical fed platen. The order called for 6,000, padded in pads of 100 each.

The production layout for the work is as follows:

Hand Composition, Class 2, 1.2 hours @ \$3.30.....\$3.98

As the trademark cut is less than two square inches in size, it is considered as a part of the composition the same as would be a large letter. Therefore, in obtaining the number of square inches in the work, the overall measurement (83 inches) is used. Comparison of 83 square inches with any of the reproductions listed in the Square Inch Bases for Estimating Hand Composition eliminates Class 3 as containing too much composition or work to the same number of square inches and Class 1 as containing too little; which, of necessity, places the composition on this order in Class 2, the class in between 1 and 3. Class 2 shows that 83 inches would require 1.2 hours to produce.

Luckup, 8½x11-inch page, Class 3, 0.3 hours @ \$3.30..... .99

The classification of this form for luckup falls under forms of foundry tabular matter with rules of not over five columns. Make Ready, 10x15 press, Class A (83 sq. in.), 0.55 hours @ \$1.5585

Make Ready is Class A as plain foundry type with a small amount of rules and under the 94 square inch group of forms as to area of make ready.

Set Mechanical Feeder, average time, 0.25 hours @ \$1.55.... .39

Total Preparatory Items.....\$6.21

Running, 10x15 press, mechanical fed, Class A, 4.5 hours @ \$1.55 6.98

It is Class A because it does not require accurate register or special attention of any kind. And is on an easy stock to run and get best results. 6,000 impressions plus a straight run spoilage of 3½%, making a total of 6,210 impressions. When figuring running time, the estimator must always take

into account that an accurate average per hour is not obtained until after three thousand impressions are reached. Therefore, the first two thousand of any run must be figured as requiring more time than those after that length of run.

Ink, Make Ready, very open light form, 10x15 press.

Sulphite Bond (Classification M. F.

paper)07 lbs.

Running. Same classifications as

above, .063 per M impressions

for 83 square inches, 6 M..... .378 lbs.

Total Ink..... .448 lbs. @ \$1.00 per lb. .45

Ink is figured in two parts, make ready and running. Make ready ink includes inking up press, ink wasted in fountain and make ready proofs. Running ink is the ink used per M impressions by the actual number of square inches of surface of the form in its proper classification.

Cutting Stock, Class 1, 3 reams (22x28 or smaller) one ream to the lift, cutting four pieces to the sheet, three lifts, 0.4 hours @ \$2.65..... 1.06

Punching, Classification 3 round holes, 8½x11 sheet, medium weight stock, 1.13 hours @ \$1.65..... 1.86

The time for the first thousand always includes the setting of the punches. In this case the first M requires .44 hours and the additional five M .69 hours.

Padding, Bindery D (Girls' Hand Work) (includes counting, jogging single pads, jogging piles, placing on table with weight, putting on glue and folio or super, and cutting pads apart) 60 pads, 1.37 hours @ 95c..... 1.30

Cutting Strawboard, 0.175 hours @ \$2.65..... .46

Trimming Pads, 0.75 hours @ \$2.65..... 1.98

Stock, strawboard, 8 sheets, including handling..... .50

Stock, 3 reams 17x22-16 lb. Sulphite Bond @ 12½c per lb. (Retail selling price 48 lbs. @ 12½c per lb.).....\$5.00

Spoilage, 3½%..... .18

Total, including spoilage.....\$5.18

Handling @ 6%..... .31

Total Stock.....\$5.49 5.49

Total for the order without selling.....\$26.29

Selling @ 7% of total cost..... 1.84

Selling price of the order.....\$28.13

A large number of estimators will probably take exception to the stock being figured last but that is the proper method. The proper and most economical method of production is the first consideration and in most cases the stock is bought to fit the method and not the reverse, the method to fit the stock, as most estimators figure. All preparatory items should be figured first as these items will not change with a change of quantity and thus one total of such items can be made and if more than one quantity is to be figured, such total is merely carried over to the next column on the layout blank to add to the changed figures for the additional quantities.

The actual time records and extensions as made on the cost summary of the original order follow. Compare them with those made in the production layout.

Hand Composition..... 1.3 hrs. @ \$3.30 \$4.29

Luckup 0.3 hrs. @ 3.30 .99

Make Ready..... 0.5 hrs. @ 1.55 .78

Running 4.6 hrs. @ 1.55 7.13

Ink50

Cutting Stock..... 0.4 hrs. @ 2.65 1.06

Punching 1.2 hrs. @ 1.65 1.98

Padding 1.5 hrs. @ .95 1.43



"An Old Fiddlers' Contest Was One of the Attractions"

Initiative in Newspaper Making

When the Publisher of a Small Town Newspaper Wants to Get Something Done, It Is Not Enough to Editorialize

By EDGAR WHITE

A CANDIDATE for prosecuting attorney for a large Missouri county was contemptuously characterized by an opponent as a "jelly-fish"—a man without any ideas of his own.

When the nominating convention came on the "jelly-fish" refuted the slander this way:

"Gentlemen, they tell you that I have no personal views on any subject. I here and now brand the charge as maliciously false! If I'm nominated and elected to this office you people can come to me at any hour, day or night, and tell me how you want things done and I'll do it if it kills!"

The assertion was taken as a bold and complete reply to the charge, and the candidate was nominated amid vociferous cheers.

There are some newspapers run under the same philosophy. An editor ran what he called a symposium under the heading:

"What is the matter with 'Drowsyville'?"

Several columns of views by local business and professional men were printed. There were enough valuable suggestions presented to boost a dozen towns. Civil engineers described how trade would be helped by removing certain dangerous places in highways leading to town. A miner told where a large shale bed existed, and showed how it could be made profitable for a brick and tile plant, because of its proximity to water, fuel and transportation. He said it was a "steam shovel proposition," and the

material could be brought to the factory at a much less expense than by mining. A merchant favored the establishment of a "white way" system through the business streets. An interesting project was suggested by a mill man—the establishment of a power dam at a place called "The Indian Falls." And so on.

It was a wonderful presentation of practical possibilities, and the editor looked with confidence for results to follow his enterprise. Any number of people called on him and congratulated him.

"Something is bound to come out of that," they told him. "It's putting our resources on the map for all to see."

But nothing happened. There was not even a meeting to consider any of the propositions. Why? Because the appeal was scattered too much. Every man wanted to boost the town by a different method. Having gone on record as committed to a certain idea, you couldn't swing them around to enthusiasm over some other fellow's idea. Each man thought his own solution was best. That was natural. He had been asked to tell what he thought "Drowsyville" needed, and he stood pledged to his answer.

The newspaper in presenting its "symposium" had created some interest for a few days, and that was all.

Here is the way another newspaper proceeded in a different town: The editor laid on his desk a lot of cards describing the community's resources and needs. He had

before him the same sort of information contained in the other editor's "symposium," but he had not published it and did not intend to. The editor selected a card marked "Building." The next evening he was closeted with a mine operator until midnight. The operator had pledged the editor he would find occupants for 25 new dwellings. He meant if he could get that many new homes in town he would increase his working force sufficiently to absorb them.

A real estate man was called. He said if 50 new houses were built he would find tenants for them before the year was out. Men who had lots for sale listed them with the paper. A bank and building and loan company presented plans for loaning money. Contractors, painters, carpenters and the names of workmen were printed free.

Lumber men and those handling building material advertised special rates to encourage the boom. The first issue was filled with stories about house building and improvement work, culled from many sources. It was double the size of the ordinary edition, and went to every house, office and store in town. Skeptics smiled, and said it was idiotic to try to start a building boom then because prices of labor and material were too high, and people had no money. Then, there wasn't any sign of a building boom at any town within a hundred miles.

The start of the campaign was grotesque. A tinker or repair man built him a little wooden shop and put it on an auto body so he could move it to any part of town or travel to other towns. A picture was taken of the tinker's shop on wheels, and a story written. Then two men bought a hill, hauled it away and put up a \$10,000 theatre building and a large double store, closing up a block

with attractive improvements. That was the real start. The close of 1922 witnessed new houses and improvements costing the rise of half a million dollars since March, 1921, and the work is still going on. It would take a great deal of space to list all the dwellings and business houses put up in that town since the editor and coal operator had their star chamber conference in the early part of 1921.

The reader will catch the point. It is individual initiative that brings results. The newspaper must bring about the things it wants done by showing the way. Nice little editorials about what ought to be done win the approval of the readers. They say they are "just the thing—keep it up!" But they don't get the town anywhere unless the way is effectively prepared.

"Bluebells needs more houses to grow," sounds well, but doesn't create any demand for builders.

But when you say:

"The Carbon Valley Coal Co. stands ready to find good tenants for 25 modern dwellings in Bluebells, and you can obtain, on good terms, over half of the money needed to build from the Bluebells Building and Loan or the Farmers' and Merchants' Bank, and Jones & Smith will take the contract at a reasonable rate," you make investors run to pencil and paper to do some figuring.

For 30 years Macon, Mo., had no fair association. Time and again the people talked Fair, and the papers said it would be a fine thing. But there was no fair. Then along came Doc A. G. Hildreth, president of the big sanatorium, a man well known in all the large cities of the United States. When he located at Macon and got his institution going so he could take a little leisure he called the bunch together.

"You boys want a fair?" he asked.

"We've been wanting one for 30 years."

"Well," the Doc said, "give me a newspaper, and we'll put it over."

They put Wm. R. Baker of the *Daily Chronicle-Herald* in as secretary, and told him to go to the limit in carrying out the doctor's ideas.

The initial move was toward the formation of a strong organization. Doctor Hildreth used men who had been here during all the disappointing attempts to hold a fair, and put them to work. The paper he used first to establish confidence among the stockholders, and then to interest exhibitors. Copies of the paper were sent to all the great race horse centers. Stock associations, poultry breeders, farmers and producers of all kinds received the paper, with daily reports of the building operations at the Fair Grounds and the features being constantly added. Here is one illustration as to the thoroughness of the publicity method: An old fiddlers' contest was one of the attractions. There were daily stories about fiddlers' contests that had been held at other places, the curious names of the pieces played with the fiddle and the bow, and the sketches of some noted old-timers. This, together with generous prizes, aroused so much interest that on Old Settlers' Day over 25 fiddlers showed up for the contest, coming not only from Macon but from all adjoining counties. This one feature, developed solely by the newspaper, was so full of human interest that some of the big city papers had representatives on hand to take pictures and write up the contest. The event will go down in history as the biggest fiddling bout pulled off in Missouri within 50 years—perhaps it holds the record for all time.

There were exhibitions night and day. On the track were some of the best thoroughbreds in the country. The fair ended with a full cash

Concluded on page 62

NOTE

 LEAF from the *Officium Beatae Mariae Virginis*—the Little Office of the Blessed Virgin Mary—done in France in the fifteenth century. The century of Jeanne d'Arc and Francois Villon! The actual year can not be asserted with authority, but the book from which this splendid leaf was taken was definitely of that restless and emphatic age; its monkish scribes and illuminators labored in their scriptorium in the actual shadow of world-shaking events which, to-day, shine with the rainbow glamor of old happenings. Here is a relic of that time; a genuine and finely-preserved specimen of the illuminated manuscripts of the Middle Ages, written in Gothic letters on both sides of a parchment sheet, bordered with delicate floral traceries and set with initials and decorations painted in the high color of the period. The monks who wrought this happy page (and its brothers) to the glory of God, toiled lovingly with pen and brush, and to them the name of a great contemporary, Johann Gutenberg, probably was as unknown as that of Robert Hoe.

Only in museums and public libraries, as a rule, may the average man see such manuscripts entire; but the ingenious Mr. Frank M. Morris of Chicago, in the year of grace nineteen hundred and twenty-two, makes possible the possession by an appreciative few, of at least a page of an admirable specimen. Here are initials in green, blue, red, white and gold, with graceful borders of fleur-de-lys and vine, the historical and sentimental value of which will be appreciated by the antiquarian book-lover. And the specimen is of the right period, for, says Falconer Madan, in his *Books in Manuscript*, "The transition from the severely plain to the splendidly elaborate was a gradual one of several centuries . . . The best period is from 1250 to 1350. The finest examples are to be found in the fifteenth century in France, Italy, England and the Netherlands."

Vincent Starrett

A Country Editor Comes Through

Finding a Run-Down Job Plant and a Small Paper on Its Last Legs, the Printer Editor Shows the Town Some Speed.

By ANDREW STEPHENS

“TAKE this to the first three-balls you come to in the city and send back what you get,” said my friend, the country editor, extending his ancient Elgin. “It’ll buy shoes and plug tobacco for the babies until some of these birds I’ve billed for three year’s subscriptions come across, if they ever do. Which I doubt,” he added, sadly.

“Oh, don’t be so downhearted,” I encouraged, “lots of men have come through places as tight as you’re in now, and come through big. Adversity is the spice of life, as Solomon tells us in the Psalms. Why, look at Benjamin Franklin. He was a printer too, like you, and didn’t he drag himself into Philadelphia, weary and shivering in his poor patches, to ask for a job after he’d spent his last penny for a loaf of French bread that he ate walking along the street, and didn’t his indomitable courage—” “Put on another record,” interrupted my friend, the editor and printer, “and make it more modern. The market value of indomitable courage is the same now as it was in 1706, but the price of French bread isn’t a penny now. It’s twenty cents.”

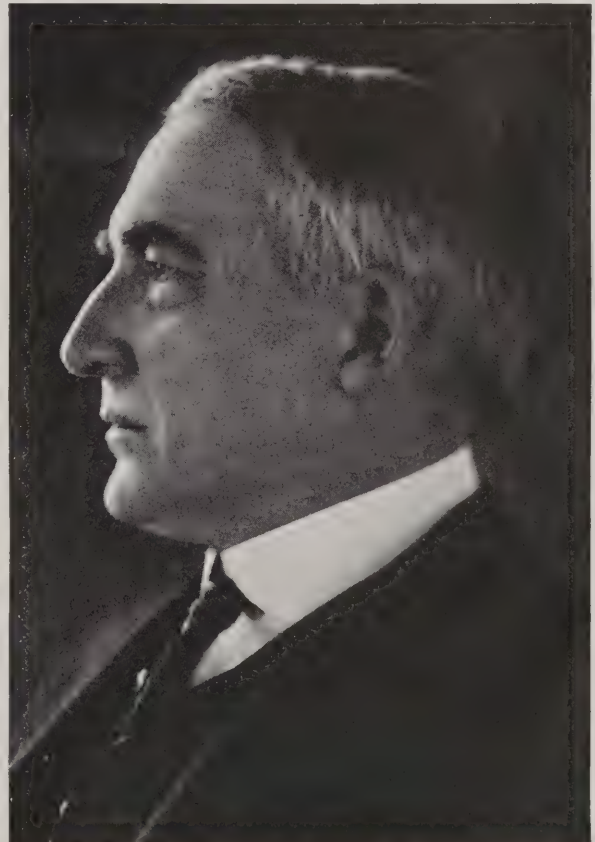
“True, too true,” I admitted. “Franklin’s problems were probably quite different, and editors must have been prized for their rarity two centuries ago. Well, if you insist on a modern example, how about our President?”

“Yes, indeed, let’s take President Harding as a bright and shining example. I fairly weep when I think upon the hardships he must have had trying to make both ends meet with his *Daily Star* down there in Marion. The poor struggling sheet wouldn’t sell for more than fifty thousand dollars, I don’t suppose, and its circulation is only fifteen thousand. It’s a hard life,” concluded my friend, the editor and printer.

But I went on, nothing daunted, to impress upon him a few facts I happened to have picked up regarding the early life of the man who is now our President. “When he was nineteen,” said I to my friend, the e. and p., “about the time you were deciding whether to enter Oberlin or Ohio State, W. G. Harding with a friend as young and inexperienced as himself, bought the paper you say is worth fifty thousand for three hundred dollars. You have told me that you haven’t much job work and still less advertising. When Harding and his friend took over the *Daily Star* it was on its last legs; no advertising, no job printing business came with it. First he went out after odd printing jobs, which helped to keep the wolf from the press while he carried out a campaign for subscriptions, and then he started out to get advertisements for his paper. A friend and business associate of those days says that what young Mr. Harding did was to plan and write complete series of advertisements forming individual advertising campaigns for the various merchants in the town, sometimes even set the matter up in type, in cases where he anticipated more difficulty, and then go to each of the prospects and sell him either the plan outlined or get the advertiser to write his own copy, for advertisement in the *Daily Star*. Editor Harding was not only diligent and persevering, but very ingenious as his own ad-

vertising solicitor. He would often stalk his prey in the more receptive mood of after business hours, or in the genial atmosphere of the after-dinner cigar. If the prospect was unusually obdurate, he would offer to guarantee him an increase in business up to a certain fixed sum, payment for the ad being contingent upon the prospect’s attainment of that increase. And the ads came in, as ads always will if properly invited.

“Editor Harding’s experience in this situation, as related by a neighboring editor at the time, Mr. Sherman A. Cuneo, is interesting and helpful: At the time when Harding took possession of the *Star*, it was of course a weekly field pure and simple, and the merchants who ran ads once each week did so in a half-hearted, reluctant manner, in many instances simply because the editor had agreed ‘to trade it out.’ . . . ‘You can’t afford not to,’ said Editor Harding to a merchant who had declared he could not afford to advertise. ‘If you do not advertise your competitor will use advertising as a club to beat off your business head,’ continued the Editor. . . . His argument, it is reliably related, so convinced the hesitating merchant that he plunged into the columns of the *Marion Daily Star* with full force and today, as he himself confesses, has as a result of extensive advertising in Editor Harding’s newspaper, one of the most up-to-date, prosperous department stores in central Ohio.”



The Country Editor who “Came Through”

Ad Mediums for the Small Shop---IX

The Printer Who Says He Doesn't Care to Play Up Direct by Mail Ad Printing Is Missing One of His Richest Opportunities

By NOBLE T. PRAIGG

President, Praigg, Kiser & Co.

A LETTER in the morning mail brings up a question which seems important enough to present for the consideration of every printer who wants to make the most of his business. An Eastern printer, in discussing his preferences in the printing business, said that he did "—not wish to play up the printing of direct advertising. There isn't enough market for that kind of printing in and around this city."

Yet, here is a city of 25,000, many of its manufactured products being shipped throughout the world, a city hav-

ing a further trading population of another 30,000, the local merchants unquestionably vitally interested in reaching out and attracting more business and more sustained business from their trading radius. Yet, is it not obvious that perhaps the one medium which they could use with greatest confidence of results would be direct advertising, advertising-printing, printed salesmanship?

No one not fully conversant with all the conditions is in position to say that this printer is in error. Unless that city, however, is practically wholly different from every

other similar city in North America, the printer is overlooking rich opportunities by his arbitrary belief that "there isn't enough market for that kind of printing." But perhaps he has company elsewhere among other printers who hold similar beliefs, but who are not equally outspoken.

This is the complete opposite of the situation often observed in other cities, where a printer will advertise himself as offering "a complete creative printing service from original plan to the finished campaign." Many times this is a gross exaggeration. Yet it is usually an exhibition of ambition, rather than an effort to mislead. It is the reverse swing of the pendulum—too far reversed in many instances.

Both the printer who is over-zealous and the printer who is ultra-conservative, have a big opportunity in respect to the production of direct advertising and no printer's advertising campaign should be launched without taking full consideration of the direct advertising field as a channel toward increased volume.

So far as personal observation, contact and experience has gone, retailers, wholesalers, and manufacturers everywhere use direct advertising, to a varying degree. This has held true in towns as small as 500 to 1,000 population, where a local drygoods store will issue circulars from time to time for distribution on rural routes, advertising seasonal sales, or announcing a special store event. As town and city population increase, the use of direct advertising is broadened, competition calls for more systematic advertising on the part of retailers, and the printer's field is hence proportionately amplified. It would be difficult to conceive of any reader of BEN FRANKLIN MONTHLY

FOR nine months we have been giving our readers a monthly article from Mr. Praigg, written with a directness and practical understanding born of his long experience with printers' advertising, that make the articles a part of our readers' business equipment.

Supplementing each article, copy for four display ads has been furnished free of charge to paid subscribers of this magazine—one ad a week for use in a local newspaper, or, as many of our friends have used them, on blotters or other mailing pieces.

These ads are now familiar sights to buyers of printing from New York to the Pacific Coast. But there are hundreds of towns still unrepresented in our list of users. If your's is one of them, this is a good time to start.

As a further advertising help, BEN FRANKLIN MONTHLY is offering free copy for a series of advertising calendar cards. You may read all about them on other pages of this and the January issue. But don't let any grass grow under your advertising feet. We are making it easy for you by leading your good old advertising horse to the tank. It is up to you to make him drink.

—The Editor.

who did not have right in his own city large opportunities for the printing of *more* direct advertising, even though his might in no sense be termed a manufacturing city.

His year-around prospects are dealers representative of men's clothing, women's ready-to-wear, furniture, men's furnishings, shoes, dry-goods, garages, confectionery, drugs; and to these, of course, can be added banks, trust companies, and insurance services. Among the seasonal prospects are the milliner, the hardware dealer, the jeweler, wallpaper dealer, the coal and ice dealer, the real estate agent, and others. In many cities the "seasonal" retailers have discovered the value of year 'round direct advertising in order to maintain as high a volume of patronage as possible throughout the year, and increase the volume at those intermittent periods when their business is normally heavy.

Unless a printer restricts his business interests to one or a very few classifications of printing, he is overlooking an important field for effort if he doesn't seek the direct advertising orders of local aggressive retailers. Sometimes their orders are infrequent, but ordinarily when the advertising is intelligently done, the results are such as to inspire the retailer to use the printer's product with increasing frequency. Thus, the printer's orders also increase for various forms of direct advertising, some of which are:

Circular letters	Broadsides
Folders	Mailing Cards
Booklets	Catalogues
Enclosures	Portfolios
Blotters	Package Inserts
Circulars	

With the possible exception of catalogues, it is difficult to think of any retailer in a town of 5,000 or more who hasn't, doesn't, or will not use one of those forms of direct advertising. And if the community includes wholesalers and manufacturers, then the catalogue becomes a matter of course. For neither of the latter two types of business can prosper and extend its territory reasonably without the use of a catalogue of some sort.

It might be said that the retailer who uses circular letters is not primarily a customer for the printer. But at least he is a customer for the printer with respect to letterheads and envelopes. And in many cities local printers by persuasive salesmanship have been able to show retailers that a *printed* letter, tasteful in typography and appealing in make-up and color harmony, is of superior value to the unfilled-in circular letter for local distribution. It is self-evident that all the other forms named are exclusively the printer's product.

And in advertising his desire to print direct advertising for local business enterprises, what method would be more direct or clear in purpose than an advertising campaign which, as it explained the printer's facilities for producing each type of direct advertising, presented the idea in the form of

the direct advertising mentioned at the time. For example, suppose the advertising message related to the printer's facilities for producing booklets. Let the message be circulated in booklet form—not necessarily an elaborate device, anything of eight pages or up, stitched in cover stock, would tell the story adequately and *actually*. When the advertising message had to do with folders, let it be in the form of a folder; when of mailing cards, put the story into a mailing card as a sample of the service suggested. Perhaps the only point at which a difficulty might be confronted in a plan such as this would arise when the subject of catalogues was to be presented. Then, however, the advertising message could be in the form of a small broadside or large folder in which were presented pages from catalogues which the printer had produced for other catalogue users.

It has undoubtedly been the experience of innumerable printers that shortly following the issuance of a folder, a booklet, a broadside, or a mailing card of their own advertising their own service, a buyer of printing would walk into the office and ask

Concluded
on page 60

"We Attract to Us What We Are"

THAT bit of philosophy abruptly caught our attention from a printed page. How true---"Like attracts like"---"Birds of a feather", etc.

Trustworthy people like to deal with those in whom they can feel trust; important men like to do business with important businesses. And when the most significant evidence of dependability, importance, dignity, and self-confidence is the stationery or the advertising-printing of a business firm, how essential that that printing by its numerous processes spare no effort in its expression of those attributes.

You will find here a service well worth your acceptance because we interpret our responsibility as expressing both your message and *you*.

S I G N A T U R E

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Thirty-third of a series of fifty-two newspaper ads prepared by Praigg, Kiser & Company for readers of BEN FRANKLIN MONTHLY. Three more for February will be sent free upon request. The ads to be set two columns wide---six inches high.

"ASIDE FROM THAT IT'S ALL RIGHT"

By WILL RANSOM

More Holiday Greetings

SOME came too late for the January issue, and some were left over for more extended comment. Among the latter is the remembrance that William Edwin Rudge sent out to his friends; four hundred of them, according to the colophon. No doubt he underestimates the number of his friends, but there are four hundred lucky people in the world, anyway. For this memento is a book; the sort of book that private presses try to do (and usually fail); a slender volume, but of exquisite craftsmanship. The text is Longfellow's poem, "The Three Kings," set in Garamound Italic throughout, with tiny gold stars for the only decoration, and printed on Fabriano hand-made paper. For frontispiece there is a woodcut by an artist whose name is too small to identify, but whose work is super-excellent. Delicate hand-coloring adds much to its attractiveness.

R. O. Vandercook set his own greeting and printed it on one of the proof presses which he has contributed to our industry. The sentiment is most friendly and the composition simple and dignified, but I wish he had used a little harder ink and kept the color more even.

The F. W. Bond Company, Chicago, use the December number of their house organ, "A Bond Issue," for their holiday contribution, and most successfully. The tint-block for the cover was produced by making a half-tone of a sheet of old parchment, with an unusually attractive result, augmented by an excellent pen drawing. The contents is a pleasant blend of interesting talk about their business and some stories of old Christmas customs. The text pages are surrounded by borders "lifted bodily" from an incunabulum of 1477. They are more frank about it than most designers, who customarily redraw such designs with such improvements (?) as they choose to add.

One of the nicest simple things in the greetings received



is a small card from the Stewart-Simmons Press, Waterloo, Iowa. Assumed to be nothing but printers, they used a stock ornament (a good one) and a few lines of Caslon italic, assembled them with a fine sense of balance and printed the whole "as clean as engraving." Most printers consider that remark a joke or an insult, but if they could see the amount of poor, not to say *rotten*, presswork that reaches this desk, they would realize that the printing industry still has some standards to establish.

Another house organ in holiday dress is "A Little Noise," from the Skaer Printing Company, St. Louis, Missouri. Printed almost entirely in green, with occasional touches of red, it looks very attractive, but they make it hard for anyone to read so much small type, for green is not the easiest color in the world for the purpose.

Bradner Smith & Company, Chicago, contrived a very clever holiday message which includes the names of all the different kinds of paper they handle, blended into an expression of friendliness and good will. It is well printed on their Cold Pressed Kenesaw paper, displaying the printing qualities of the stock to good advantage.

"The Printer's Devil," even if there ain't no such animal any more, seems to have been reincarnated to good purpose in the house organ of the Long-Johnson Printing Company of Jackson, Tennessee. Christmas matter is incidental, but the contents is more interesting than many house organs, probably because the editor is a cafeteria patron of discriminating taste.

The Fletcher-Ford Company, Los Angeles, send a hand-lettered "Resolution of Appreciation," illuminated in two colors, very attractive, but, to a discerning eye, somewhat deficient in the fine craftsmanship of letter-drawing which should characterize a production of this kind.

One of the gems of the collection is a four-page folder from The Merrymount Press, Boston. The typography is confined to a few lines, perfectly placed, but the outstanding feature is a woodcut in three colors, by Rudolf Ruzicka, showing a view of the Granary Burying-Ground and Park Street Church in Boston.



Silhouette by Jastrau

From Printology, House Organ of the Regan Printing Co., Chicago

The Regan Printing House, Chicago, issues a house organ every two months, under the title of "Printology." There is only one left-handed comment possible. That suffix, "ology," means "science of;" but the sixteen pages carry no references to that phase of printing. Instead, they emphasize the joyful and interesting features of the craft, including consideration of modern tendencies in

The . . . Difference

Q If people look at your advertising, read it, act on the suggestion, you get full value for your advertising dollar. If they won't do any one of the three, you get "what the boy shot at"

Q The difference between getting full value for your money and getting nothing is care in writing the advertising, keeping your mailing list to-date and having your printing done by a regular printer

Q It's worth it to know you are going to hit the bull's eye

Regan Printing House • 523 Plymouth Ct.
Chicago, Illinois

Page Ad from "Printology" Showing Excellent Use of Cooper Bold.

illustration and practical advertising requirements and ideas. Ben's editor says "it is one of the consistently good house organs," and I add the printer's amen—*stet*. The production of the magazine, in every detail, is superlatively good.

"Two Good Epigrams, by Franklin," make up the text of a well-produced blotter from Edwin H. Stuart, Inc., Pittsburgh. The combination of dark green and orange on a light green stock is very well balanced.

The W. A. Sorin Company, Cincinnati, recommend their work with an envelope stuffer characterized by good taste in all respects. Simplicity and clean presswork cannot be beaten as the two main ingredients of printers' publicity.

Marion S. Burnett has a very happy faculty of telling how his printing has helped people sell goods. He ought to do it well, at that—he has had enough opportunities to do that very thing. This time it is an ad, explaining how he printed a book which is helping Joseph H. Dodson sell bird houses by mail. He even offers to send a copy of the book to anyone interested in either bird houses or good printing. His address is 626 Federal Street, Chicago.

Popular Mechanics Magazine announce their removal to a house of their own at 200 East Ontario Street, Chicago, by means of a nicely-lettered folder in two colors. If the new quarters are as attractive as the announcement, we congratulate them.

The Thumb Tack, printed by the Fletcher Ford Company of Los Angeles for the Artists' Guild of Southern California, has improved greatly in every respect since the last number I saw, some two or three years ago. Text

and illustrations are all interesting, and production excellent. There are rather many red rules around and through the pages, but they are well placed.

(Dear Editor: How can you expect me to get copy in on time [as if I ever did] when you send so many interesting house organs? Of course, one can be trained to pass up the cafeteria humor and the conventional articles which fill most of them, but when you send Reynold's Sketch Book, a good share of which is written by a man who can really write, you might as well plan to hold the press.) I have sent in the postal card, so that it will come regularly, and I think the Reynolds Advertising Service, 333 South Dearborn Street, Chicago, will mail it to anyone else who takes the trouble to ask for it.

Alfred Fowler, Kansas City, Missouri, is not a printer, but one of their treasured patrons, for he publishes many interesting books and magazines, mostly about bookplates. He is always quick to recognize new tendencies and craftsmen in the graphic arts, as witness his label, reproduced herewith, which is a woodcut by J. J. Lankes, one of the most promising of recent newcomers in the field of wood engraving.

And speaking of woodcuts, there was an exhibit at the Palette and Chisel Club, during most of January, of a collection of prints gathered by Burton Emmett, of New York. The collection, though small, covers the entire history of wood engraving, from the earliest known "St. Christopher," of 1423, to specimens of most modern tendency. The exhibition, which was arranged by the Chicago Group of the American Institute of Graphic Arts, gets into this department by reason of the announcement, prepared by Bertsch & Cooper with all their customary accuracy of taste and accomplishment.

(And that's that—till next month.)



AN EXHIBITION OF PRINTS AND BOOKS ILLUSTRATING THE DEVELOPMENT OF WOOD ENGRAVING

AT THE PALETTE & CHISEL CLUB
1012 NORTH DEARBORN STREET
CHICAGO • JANUARY 10 TO 31 • 1923

A Page from an Announcement Printed by
Bertsch & Cooper, Chicago

A FEW BOOKS FOR PRINTERS

Discussed by EDWARD KERN

The Story of Warren G. Harding

*From Printer to President, by Sherman A. Cuneo.
Philadelphia: Dorrance and Company.*

HERE is a collection of incidents, many of them personal reminiscences, set down in chronological order to form the first "Life" of the President. It is written by a lifelong friend of Mr. Harding, a man closely associated with him in his early printing years, and later, I believe, his secretary in the senate. Esteem and affection for the President stand out in every sentence Mr. Cuneo has written, making the narrative as much a tribute as a history. In its absence of literary style and elegance Mr. Cuneo's story of Mr. Harding is in keeping with the character portrayed; modest, unassuming, "plain folks," as the President has described himself, and though split infinitives fall to the right and left as the tale progresses, the human interest element covering everything from the President's preference for stogies to Mrs. Harding's recipe for waffles is pretty sure to hold the reader to the end.

The author's belief in Mr. Harding's divine protection as a man of destiny leads him into such amusing fatuities as ascribing the continuous good weather which accompanied Mr. Harding's front porch activities to a special dispensation of Providence, and his narrow escape from a railway disaster on one of his campaign trips to the fact that he had on his person at the time a good luck piece in the form of his 13-em make-up rule.

But though one may not attach as much significance as does the author to the fact that on one occasion the sun broke through a blizzard upon the President's ap-

pearance on his front porch, his introduction of modern labor theories in his printing plant in Marion may have considerable significance.

Mr. Cuneo tells us that "even when the *Star* was in its early struggles its owner began paying higher wages than his competitors, and the rule was followed in later years. The paper has never had an hour of labor trouble and among the first organizations to endorse Senator Harding for the presidency was the Marion Typographical Union. It was the first newspaper in Ohio, and perhaps in America, to adopt the co-operative plan of making all employees stockholders."

The book contains four photographic illustrations, and though in no way distinguished in presswork or typography is competent in both. It is bound in gray cloth-covered boards, and wears an unusual and attractive publisher's jacket bearing on the front a facsimile of the front page of "*The Marion Daily Star*" for March 2, 1921. The price is \$1.75.

A New Press and Its Product

*Things That Are Mine, by Scottie McKenzie
Frasier. Chicago: Hinrichsen Print Shop.*

THE writer once, in criticising an edition done by Mr. Hinrichsen on his multicolor press, expressed the hope of seeing a product of his typographic art turned with the aid of more orthodox printing equipment. In a very short space of time thereafter has come a most gratifying realization of that hope in the form of a book of free verse poems characterized by excellent typography and clear, even presswork. A distinctive title page and unusual binding add to the attractiveness of the volume. Its price is two dollars.

Chicago's Part in Printing

*The Papers of the Bibliographical Society of America.
Vol. XV. Chicago: The University
of Chicago Press*

THAT Chicago has done her bit in the promotion of good printing is the conviction one comes to after a reading of Mr. J. Christian Bay's article "Scarce and Beautiful Imprints of Chicago" in part two of the last volume of the Bibliographical Society's "Papers". Mr. Bay, evidently, has gone over the historical ground very carefully, and describes in some detail Chicago publications from the printing in 1844 by Ellis and Fergus of Mrs. J. H. Kinzie's *Narrative of the Massacre at Chicago, 1812*, to The Lakeside Press's printing in 1903 of the smallest local edition, two copies of Rudyard Kipling's *The Brushwood Boy*.

Between these are discussions of books and papers sponsored by fifteen different clubs, publishers and printers in Chicago, including those of the Blue Sky Press, The Bookfellows, the Alderbrink Press (Ralph Fletcher Seymour), the Roadside Press, the Dofobs Club, and the Village Press of Frederick and Bertha Goudy, of which Mr. Bay adds that it "had its modest beginnings at Hingham, near Boston, and its main work has been done since its removal from Chicago to New York City." Also that "Mr. Goudy's revival of classical forms of typography

THINGS THAT ARE MINE

By
SCOTTIE MCKENZIE FRASIER

Author of
FAGOTS of FANCY



STEEN HINRICHSEN
CHICAGO
1922

has given rise to a new development of taste and method throughout the country, and every piece which bears his imprint deserves a place of honor in any collection."

To have brought his Chicago survey up to date, Mr. Bay should have mentioned the work of a pupil of Mr. Goudy, the books and brochures from the private press of Will Ransom, whose latest achievement is a beautiful printing of Dorothy Dalton's "Star Pollen".

Another of Chicago's printing assets is presented in an article by Mr. Pierce Butler, also in this number, "A Typographical Library: The John M. Wing Foundation of the Newberry Library." We have, says Mr. Butler, its custodian, one of the world's four typographical public libraries, which "exist for the express purpose of meeting the special requirements of the advanced student of the printing arts." Though recently endowed, the Wing Foundation already has been housed in its own section of the library, and has purchased more than a thousand titles for its shelves. These volumes, carefully selected for their value as typographical specimens, include the Kelmscott series complete, and a collection of incunabula numbering four hundred and forty-eight volumes. One block book, leaves from the forty-two line Bible, one Caxton, and two editions of Dante are among these last. The aim of the Foundation, Mr. Butler states, is to build up "a typographical library built on a solid foundation of critical scholarship, where an advanced student may find adequate resources for his studies."

Part one of the same volume of the "Papers" is devoted to a study of photographic copying, methods and processes. The articles cover the uses of the Photostat and Cameragraph in bibliographical and research work.

How Paper Is Made

The Manufacture of Pulp and Paper, volume 3; Preparation and Treatment of Wood Pulp; New York: McGraw-Hill Book Company.

THIS volume which describes the preparation of wood pulp for paper is the third in a series of five volumes on pulp and paper making prepared under the joint direction of the pulp and paper industries of Canada and the United States.

This series aims to cover the entire field of manufacture. Volumes 1 and 2 offer a technical preparation for the study, taking up the use of Mathematics, How to Read Drawings, Physics, Mechanics and Hydraulics, Electricity and Chemistry, while volumes 4 and 5 will take up the Manufacture of Paper.

Volume 3, on the preparation of pulp, was designed like the other members of the series, for reference work and for home or classroom study. For convenience in these uses its editors have divided the subject into nine sections dealing with (1) Properties of Pulpwood, (2) Preparation of Pulpwood, (3) Manufacture of Mechanical Pulp, (4) Manufacture of Sulphite Pulp, (5) Manufacture of Soda Pulp, (6) Manufacture of Sulphate Pulp, (7) Treatment of Pulp, (8) Refining and Testing of Pulp, (9) Bleaching of Pulp. Each of these sections makes a detailed analytic study of its phase of the manufacture, clarifying its description with charts, diagrams and illustrations in thorough and scientific fashion. Each section also is augmented by an ample bibliography for supplementary study, and a set of examination questions covering that portion of the book.

The material for the book is the work of more than one hundred men in the paper and pulp industry, each an authority in his field, and the arrangement and presentation of their contributions indicate the most competent direction in textbook construction also. It is without doubt the most comprehensive and authoritative

study of wood pulp manufacture written in English up to this time, and deserves high praise for the scientific approach and thorough treatment of it throughout. The example of the Canadian Pulp and Paper Association, the Technical Association of the Pulp and Paper Industry, and the American Paper and Pulp Association, whose combined efforts are responsible for this contribution might be emulated to good purpose by other industries.

The work is available in pamphlet form, for convenience in classroom work and for students who are interested only in certain phases of the subject, and also in three bound volumes for reference and library use. In the latter form the volumes are medium octavo in size, well printed on coated book-paper, and bound in green cloth-covered boards.

Ills of Our Monetary System

Money and Foreign Exchange After 1914, by Gustav Cassel. New York: The Macmillan Company.

HERE is a more detailed discussion of the financial problems brought up for briefer treatment in Mr. Henry S. McKee's "The A B C's of Business", a notice of which appeared recently on this page. Mr. Cassel gives a short résumé of ante bellum finance, and then proceeds into account of the monetary systems of the world from the beginning of the war to the present, an outline involving, of course, much more than a mere amplification of the material in Mr. McKee's book.

The material of Mr. Cassel's book, say its publishers, is based on the two memoranda of the world's monetary problem which the author presented to the League of Nations for consideration by a small number of financial experts. Necessarily technicalities in these reports not comprehensible to the general reader have been restated by the author in more intelligible diction, and the whole problem presented in broader form in this book to meet the demand of readers who are interested but not expert in national and inter-national finance.

Mr. Cassel believes that a greater general understanding of the causes and events leading up to the wartime failure of the monetary systems of the world is essential in order to prevent a recurrence and lay the foundations for a sounder system. Our gold standard, he tells us, was abandoned from the outset of the war; not only in the belligerent, but also in most of the neutral countries. How and why this change came about, and its effects on international exchange and commerce is discussed in seventeen chapters of the book. The last, on The Problem of Stabilization, contains suggestions for constructive work.

The book is crown octavo, 287 pages, and is bound in dark blue cloth-covered boards. It sells for \$2.25.

New Edition of Franklin

The Autobiography of Benjamin Franklin; New York: Doubleday Page and Co.

A NEW edition of Benjamin Franklin's autobiography with an introduction by Mr. Nathan Haskell Dole forms the latest addition to Doubleday Page and Company's "Lambskin Library" series of standard authors. The books of this series, which includes also such modern writers as Conrad, McFee, Tarkington, Norris and Ferber, are bound in leather-covered boards with the titles stamped in gold, and sell for the very reasonable price of ninety cents. Mr. Dole's introduction covers forty pages, and includes a brief sketch of Franklin's life. The Autobiography is elucidated by copious notes, taken for the most part from those of the original Bigelow edition, as is also the text, and a complete index furnishes ready reference to all parts of the text.

A PAGE FOR PRINTING SALESMEN

The "Competitive Side-Line" Evil

FOR a printing salesman to carry one or more sidelines, when out among the trade representing his house, is hardly conducive to the prestige or success of either himself or his house. In the printing line, as in any other line, sidelines waste the salesman's time—"scatter his fire"—create an "anti-climax" to his sales appeal—and lower the reputation of both salesman and house in the estimation of the customer.

When, however, we find the printing salesman representing a line that is indirectly—and often *directly*—competitive to the interests of the house he is supposed to represent, and that is paying him for his time and energy, we have a perfect example of the "side line evil" raised to the *nth* degree of aggravation. And this very thing is what is happening to a far greater extent, probably, than most printers have any idea. As a buyer of printing, I have occasion to interview from twenty to thirty printing salesmen every week, and it is indeed a revelation to note what a sizable proportion of them are representing interests other than those of their employers, and in many cases *competitive* to them.

A printing salesman, for instance, will suggest that a given job can be done more advantageously by a lithographer, and offers to put me in touch with a little lithographer who (according to the salesman) is "especially equipped to do that kind of work," when all the time he knows as well as I do that it can be printed just as cheaply, quickly and well as it can be lithographed—and even if this were not the case it would not be his business to turn down the job. It is simply a clear-cut case of a "rake-off" for somebody!

Another instance comes to mind wherein a printing salesman, upon finding that I was in the market for some business cards, immediately offered to take my order in the interests of an engraver, "a friend of his," without even endeavoring to sell me on printed cards, with perhaps a touch of color to give them equal class and greater punch than the engraved product.

In still another case an electrotypist's salesman, upon finding that I was primarily interested in matrices, immediately "switched off" from his own sales talk to refer me to a certain matrix company, without the slightest effort to convert me to the advantages of using electrotypes instead of mats, on account of their better printability, etc. In any number of cases I have found salesmen, employed by a printing house which maintained its own copy and service departments, representing the interest of some advertising agency "on the side," and recommending that I place the preparation of my printed matter in its hands, rather than entrust it to their own service department.

I do not know how much "extra income" these "side-line purveyors" are able to derive therefrom, but I doubt whether it amounts to as much as the extra money they could make by devoting themselves exclusively and intensively to their employers' own interests. I do know that such salesmen are working inestimable harm to their employers' interests and to the printing business as a whole, and that it behooves every printer to keep a close check on his salesmen in this connection, and to ruthlessly "weed out" all those whom he is not able to convince that the handling of sidelines—and particularly competitive sidelines—is a flagrant form of disloyalty.

C. D. Beckman.

How to Find the Stock Value Quickly

WHEN a salesman stands before a customer recommending a brand of paper for a small job, and the customer wants to know the price immediately, unless the salesman has at his fingers end a quick way of figuring the value of the stock he loses on opportunity right there to score one and add to the respect which the customer feels for him and for his house. George E. Wray, writing in *Copco Service*, house organ of the Central Ohio Paper Co., tells how to do it. Here it is:

To find the value of a few sheets of stock where weight, price and quantity are known. Multiply weight of ream by price per pound, and again multiply this by two, then multiply this by the number of sheets required. Strike off the last two figures and the result shown is in mills. For example, the weight of proposed stock is 28 pounds, the price is 10 cents, and the quantity required including wastage, is 40 sheets. State thus 28x10x2x40.

Mentally calculated it is clear that this is 800x28, or 22,400. Strike off the last two figures and the result is .221½—say 25 cents.

Another example: 90 sheets, 40 pounds, 12½ cents: 90x40x12½x2; mentally one readily sees, 1,000x90, or .90—say \$1.

Another Interesting Sidelight on Mailing Lists

IN the annual report which the Public Printer of the United States submitted to Congress January 29, there is a little sentence—part of a sentence, indeed, which should be pasted up on the wall in front of the custodian of your mailing list.

During the fiscal year discussed, the report says that 10,000,000 change of address blanks were printed for the Postoffice Department. The report does not state definitely that all of these blanks were used during the year, but assuming that not more than a year's supply is printed at once, here is a staggering number, representing floaters, so far as your mailing list is concerned.

Of course it would be obliging of the government to pass a law requiring that every one who makes out one of these little slips for the Postoffice, must make one out for you too, if his name happens to be on your mailing list. But the law has never been passed, nor even proposed so far as we know, and people keep on moving.

Sometimes they die, too, or go out of business, or get themselves arrested and sent to damp stone rooms with bars over the windows—and the names of none of these get onto those 10,000,000 little slips.

A wretched state of affairs, this, for a self-respecting mailing list to face, unless you give it a little moral support by checking up frequently, or better yet of course, putting automatic checks to work on it so that it keeps the straight and narrow path of accuracy.

It costs money, this last, but if the list is large it is an essential to its usefulness.

At any rate, when you think mailing list, visualize those ten million little change of address blanks, descending on your office like an army of hostile soldiers, and making the cards in your mailing list file look like a disorganized company of home guards after a scrimmage.

"Business Is Waiting for You"

See page 57

REVERTING TO TYPE

By BARCUS

THE Pied Typer says he thinks it a foolish waste of time and money to make all of those plates which go into a three or four-color job. "How much simpler it would be," he suggests, "to make just one plate for each job and put the different colors on with a brush wherever you want them before each impression."

Now there are possibilities in this suggestion. The engravers wouldn't like it, of course, but think of how the printing pressmen's union would jump at the idea! All of the inhibited artistic instincts of generations of pressmen could find free play. Once more the printer could be the artist. And the color-blind be consigned to Limbo!

Think of the color combinations which would follow an old-fashioned printers' outing.

Snakes preserve us!

The proof reader again! This time it is a story relayed to us by Douglas C. McMurtrie who told us where he got it but we have forgotten. It is of one who was reading proof on a bit of rare fiction in which the Butler went several miles to procure a bottle of champagne a hundred years old for the guests of his master. "Highly improbable" wrote the p. r. on the margin, knowing that champagne loses its bubbles.

Here is another argument against prohibition. Who will educate the proofreaders of the next generation? Poor fellow! He too is on the slide along with song and revelry!

Perhaps that is what the Boston Club of Printing House Craftsmen, always thoughtful of the future of their craft, have in mind in planning their spring trip to Bermuda, where the onions grow.

The Chicago Association of Commerce has just issued a list of philanthropic and charitable organizations which need and are worthy of your support. There are two hundred and fifty names in the list, but our circulation manager says one has been omitted. We don't want to tell you right out what it is—but the first word in the name begins with an upper case B, has three letters in it, ends with n and contains the second vowel. The second word is the same as the last name of a famous printer who discovered electricity and whose name appears on the front cover of this magazine. It sure is worthy, says the cir-

ulation manager, and Gosh! he adds meditatively, how it needs your support!

The *Printer's Devil*, a friendly visitor from Long-Johnson of Jackson, Tennessee, opens the New Year with a rendition of "The Flapper's Prayer"—"Lord, make me a good girl—but not yet." Immediately we are reminded of the country mouse of whom O. O. McIntyre tells in his syndicated column, "New York Day by Day." The country mouse went to Gotham and prospered. O, there was no doubt that she prospered! For did not another country mouse, with long nose and sharp eyes, making his annual visit to the great city see her drive up to a smart shop in an imported limousine with her monogram emblazoned on its door? Gently he greeted her and sadly he chided her after the manner of the good brethren for appearing on the street in such an indecent equipage. Could she, a little shop-girl in a big city, have come by it honestly and modestly? No, she could not. Then avant! Away Temptation! Behind thee, Satan!

Quickly, and with her blue eyes wide with innocence, the little maid replied:

"Well," said she, "do you expect me to ride to Hell in a hack?"

The quickness of the country brother's reply to his own question and the fact that it is McIntyre's story we were telling reminds us again of yet another which he told recently. Two Hebrew printers met each other on the East Side. Said one to the other:

"How's business? You're a damn liar!"

In cultured New York City the distributor of the *essence de L'ame* perfumed cards and perfumed paper products have moved to larger quarters, according to a news dispatch. "I don't blame 'em", says Eddie Kern, "I should think they would want to move out doors!"

But that is unkind of Eddie. Now we would like to work with perfumed paper. In fact we should like to perfume the types, too, especially on Monday mornings, when breaths are heavy and spirits low. And we have nearly perfected a device whereby it will be possible to shoot a little Coty Extract into our boiler every morning, so that the steam, escaping from the valves of our radiators, will exude an atmosphere of Parsian beauties! Ah me! The millenium is close at hand!

The Customer is Always Wrong—By Hec Mann



Ben Franklin Monthly

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A job can be good without extravagance. Almost you can say: A job can be better without extravagance.

—From an announcement of the Pelican Press, London.

Fine Printing—An Animated Corpse

A STATEMENT which, whether through a rather free interpretation by reporters or directly, has come from the lips of James W. Bothwell, president of the DeVinne Press, has started a controversy all over the country as to the present status and the future of fine printing—printing which is more than the mere impressing of type on paper. Here and there newspapers have taken Mr. Bothwell's statement with the most absurd literalness and have written sobby isn't-it-to-bad-but-it's-got-to-be editorials headed "Art Printer Doomed" or "The Death Knell of Fine Printing" and have reverently laid wreaths of editorial immortelles upon the grave of typography.

Here is a temptation to lose one's dignity and say with Trixie, the typical New York runabout, "Gawd, what an oil can!"

On the face of the thing it is absurd. Let us hope Mr. Bothwell didn't say it as literally as that. Let us hope that he does not believe and go from the DeVinne Press preaching that the day of fine printing is past.

In a time not long since, printers and critics delighted to go from place to place peddling an unctious judgment which began, "Let me see, there are really only about six real printers in this country—" Then the names of the cities in which they lived—the braver of them mentioning names of men. "D. B. Updike, Hal Marchbanks, William E. Rudge—" The list is familiar enough to you. But here's the rub—when you get to the sixth name, say, what is it? Can you all agree on it? Or say you were to mention seven—just seven in this little American family group of from fifteen to thirty thousand plants, not to mention the individuals in those plants—could you agree on the seventh?

Pass to another phase of the thing. You who have not become too satisfied with the work in your own plants nor too convinced that these six are the only real printers in America to keep open eyes and open minds for the work of others, have you watched mailing pieces—the bread and butter creations of the printing industry—for the last five or ten years? Have you looked occasionally at the magazines of a decade ago and compared them with the same publications of today?

Why are *Vogue*, *Vanity Fair*, *House and Garden*, and a few others of their kind produced at the Condé Nast Press? How is it possible for William E. Rudge and Hal Marchbanks to exist? Who keep burning the lesser light of the Torch Press at Cedar Rapids, Iowa? Why do the houses of Bertsch and Cooper, J. M. Bundscho (God rest his soul!) and Ben C. Pittsford keep getting ads to set? Who paid W. J. Kittredge's salary last month? (T. E. Donnelley? Not by a darned sight! The persons who demand and get good printing from the Lakeside Press.) Who makes it possible for Toby Rubovits to live comfortably in the Indian Summer of Life?

And we have left out more or less intentionally the names of John Henry Nash and two or three others. We have said nothing of the fact that Fred W. Goudy, who designed beautiful types for years without even decency from this American public, is now, in this Bothwellian decline, coming into his own gradually.

We haven't even mentioned the name of Marion S. Burnett, who, to speak irreverently, has done some of the niftiest little subscription blanks for us we ever saw—. Not a word either about Will Ransom.

Horace Carr of Cleveland isn't in this hasty list—one or two little masterpieces from the shop of twenty-six-year-old Steen Hinrichsen haven't carried him in on wings of glory—the University of Chicago Press, nor the Franklin Printing Company.

What's it all about—this dirge for fine printing? We have overstepped the limits of the sacred six without ten minutes thought and we could go on overstepping them and prophesying—shouting with a hoarse throat if necessary, that the day of good printing is just ahead—is coming so rapidly in fact, that the few men who are doing that kind now, and mixing a little business sense with the doing are not without the desire for evasion on the day of the income tax return.

If This Shows Decadence, Mr. Bothwell, Ben Franklin Monthly Will Buy

AFTER we had worked ourselves up into a mild frenzy thinking on the words of Mr. Bothwell and his mournful mouthings about the decadence of fine printing, we looked about for something to soothe us and get us into an optimistic mood. Just then the mailman came in with the "Franklin Bi-Centennial Number" of our great contemporary, *The American Printer*.

For a solid hour we let the printer howl his head off for copy and heard him not. For at least that long we let a pair of paper salesmen, a beggar, a Salvation Army collector and the renting demon cool their toes and heels in our outer office, while we contemplated examples of printing done into inserts from seventy-four of what Mr. Bothwell terms our "decadent" American printers. His sacred six were here, but so were ten times that many more plus eight.

To be sure not every insert in this issue would let its maker into Mr. Goudy's charming "City of Crafts," but there are enough more than six excellent ones to give the laugh to anyone who says that printing in America is on the decline.

But we've said all we're going to about that. This is primarily to doff our cap and bow a polite little bow to Messrs. Oswald, Gress, and Emmons, along with the stenographer who wrote letters asking for the inserts, and very especially to those printers who thought enough of the standing of their craft to contribute so generously to the undertaking, which they knew would never fail in the able hands of the Oswald Publishing Co. It is a superb number, a book which should be in the permanent library of every printer in the world.

Only through such compilations as this do we receive and preserve composite pictures of the best contemporary work being done in the printing industry. Two centuries from now, a few carefully preserved copies of this issue will be taken from book cases in libraries, and those who look at them will say, "Thus was printing done in 1923."

If you are not a subscriber to the *American Printer*, do not miss the opportunity, while there is yet time, of adding this issue of the magazine to your library. In ten years it will be worth several times the dollar which the Oswald Publishing Co. ask you to pay for it now.

The Printer's Calendar—February

SNOW and a power of slush to chill the feet of the little blind god as he goes about from house to house on the day of the coy St. Valentine, delivering the messages which the printer has helped him prepare. But though his bare legs be blue as indigo with the chill that is in them, he has never cold feet nor faint heart.

Coal bins lean and hungry-looking. Income-tax day drawing nearer and nearer and a heartless Government rubbing it in by sending the printer a blank tax form to fill with all the intimate details of his business life during 1922. Winter too badly worn to feel much of its glow. Spring too far ahead for any but prophetic eyes to see. Cold and slush; dull days and sleet. Rottenest month of the year. What a world! What a world!

That's absolutely all there is to it. Even an editorial writer sees nothing to be optimistic about in February.

Unless it is the ray of sunshine which just now sneaks through the editorial window promising May—

Unless maybe it is that spring really is coming regardless of the snow and sleet and slush. The little blind god knows what he is about after all, getting his advance cards out in February. "Every one is fed up on winter. People's hearts are getting hard," says he, "I'll soften them up a bit with a printed message"—winking like a boot-legger—"and they'll be easy picking for my arrows when I get my spring moons and park benches on the job. Give



me a hot dog and a yard of spaghetti. Good enough for my old stomach. No one knows it's a million years old. I'm the chorus lady's envy for keeping that dark—"

Ha, you little devil! That's the way you slip it over, is it? Printed message indeed! What did you do before Gutenberg and Koster?

"Business was rotten then, since you ask me. But now—O Baby! A bit of printers' ink mixed with brains and you've got the world by the tail! Try it out boys, try it out!"

***Business Is Waiting For You
See Page 57***

Har
2586

Har
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High Grade Colorwork

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References: Most Good Printers

LETTERING DECORATION TYPE DESIGN AND TYPOGRAPHIC COUNSEL



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UNITED STATES AT LARGE

Large Saving Shown in Public Printer's Report

A saving of \$2,114,818.15 of the money he was authorized to spend in the fiscal year ending June 30, 1922, is the outstanding fact in the annual report of Public Printer George H. Carter submitted to the Congress of the United States January 29, 1923. In addition there is still an unexpended balance in the treasury of \$2,299,144.17 of the 1921 appropriation.

The report reads like a statistical fairy tale, envisaging a volume of printing which staggers the imagination. Here are a few of the high lights:

During the year the Government Printing Office—

Charged \$10,159,436.42 in work done to various departments of the government.

Set 2,354,450,500 ems of type.

Made 12,709,625 square inches of electro and stereo plates.

Plate division made one night's record of turning out 140 Congressional Record plates in 128 minutes.

The bindery folded 208,668,219 sheets, gathered 128,262,237 signatures, wire stitched 46,261,538 copies, and made 4,943,200 tips.

The presses ran 2,099,473 impressions during the year.

The ink mills produced 105,855 pounds of printing inks, exclusive of 19,000 pounds of old ink bought from the army which had to be reground before it was fit for use.

The roller section made 3,622 rollers, using 29,127 pounds of composition.

Printed 200,000,000 money order application blanks, 160,000,000 money order forms, 60,000,000 special delivery slips, 50,000,000 special mail notices, 39,000,000 registry cards and receipts, and 10,000,000 change of address cards. In this last item there is food for thought for any business which may be using a mailing list which has been unchecked for a year.

Printed 989,978,000 postal cards.

The printing of the *Congressional Record* alone forms a fascinating passage in the report. The *Record* obviously forms a large part of the entire work of the plant, in fact the Government Printing Office was established sixty years ago for the specific purpose of printing it. Every day 32,700 copies are printed, of which about 4,800 sets are placed in permanent bindings. A single day's proceedings often make from 50 to 100 pages, all of which must be set, printed and delivered in the twelve hours between 7 p. m. and 7 a. m.

Congressmen, however, seemed less talkative in 1922 than they were in 1921, for only 27,501 type pages were set in the latter year, compared with 37,050 in the former.

However, even a talkative Congress can not compete any more with America's inventive genius. During the fiscal year 1922, 125,457 pages of type for patent specifications were set and printed at the Government Printing Office.

One of the interesting and commendable records which the force of the plant made during the year was in the handling of the minutes on the limitation of armament conference. The document made 910 printed pages, all of which were set by the Government Printing Office in twenty hours. The

first form of the fifty-seven sixteen page signatures reached the pressroom at 10:30 a. m. and 1,500 complete copies were sent to the bindery by 5:30 p. m. of the same day. Paper bound copies were delivered to the President and Congress at 9 a. m. the following day or forty hours after the manuscript copy was received by the office.

Although not a part of the printing office organization, the Permanent Conference on Printing, which was formed during the year under the direction of the Bureau of the Budget, is closely allied to this office inasmuch as the Public Printer is its permanent chairman. The Permanent Conference consists of representatives from each department and establishment of the Government. Its meetings are held regularly in the Government Printing Office, where the conference comes into direct touch with the operations of the plant and has immediate access to whatever records and officials its members may desire to consult from time to time.

The conference is most helpful to the Government Printing Office. It has made investigations and recommendations as to a number of subjects that have brought better relations between this office and the departments and has effected numerous worthwhile economies in the public printing and binding. Among the subjects so considered during the year were the preparation of copy and authors' corrections, approval of the Style Manual of the Government Printing Office, the cost of "rush" work, standardization of the size and style of blank forms and publications, reduction in the number and size of annual reports, adoption of uniform calendars, manufacture of loose-leaf binders by the Government Printing Office, revision and restriction of mailing lists for publications distributed by the Superintendent of Documents, and the re-drafting appropriation provisions for printing and binding. The printing economies thus participated in by the Permanent Conference on Printing amounted to more than \$326,000, according to the report which was submitted to the Bureau of the Budget covering the activities of the conference for the fiscal year 1922.

With all these conferences which regularly bring together nearly everyone in the public service, both in and out of the Government Printing Office, who has to do with printing matters, and the cordial support that has been given this office by the Joint Committee on Printing and the Bureau of the Budget, there has thus come about a united effort to place the printing activities of the Government on a firm and lasting business basis for the first time in its history. This office deeply appreciates such a cordial spirit of helpfulness and stands pledged at all times to do its full share toward carrying out the announced program of "economy with efficiency," so that henceforth no apologies need be offered for the administration of the Government Printing Office.

Mention is made of the opening of Harding Hall, where a large cafeteria now makes it simple for employees of the Government Printing Office to eat clean, wholesome and inexpensive luncheons.

The cafeteria is open to employees day and night, being operated on a 24-hour basis, owing to the fact that the plant runs with the clock and sometimes can not shut down even for Sundays and holidays if a Government emergency requires work on those occasions. The big lunch time comes, of course, at noon when fully 2,800 employees avail themselves of the privilege of the cafeteria and Harding Hall. The lunch period is only a half hour, and in order to handle such a large crowd the forces are

divided into five staggered shifts, beginning at 11:30 a. m., with definite elevator assignments for all to and from the eighth floor. Thus all the day forces are accommodated with ease and comfort and everyone is back to work not later than 1:15 p. m., much refreshed by the wholesome food served under the most sanitary conditions and made happier by the few minutes of the half hour that they usually take for relaxation in Harding Hall or on the roof, a pleasure and a privilege never known before in the big print shop.

During the first five months the cafeteria was in operation, up to June 30, 1922, it served approximately 125,000 meals to employees of this office. The total receipts of the association up to that time amounted to \$89,690.28, with expenditures for foodstuffs, equipment, and wages of \$86,797.04. The stock and equipment on hand to the credit of the association amounted to \$7,286.80, or \$2,789.05 in excess of the working capital originally subscribed by the employees. Inasmuch as the association conducts its business solely on behalf of the employees of the plant without purpose of profit or gain, this is a highly creditable showing and ought to assure the permanent success of the cafeteria.

Discussion of the forty-four hour week comes in for a page in the report.

"While I am in favor of the forty-four hour week," writes Mr. Carter, "if its purpose is to provide rest and recreation for weary workers who now have only Sunday at their disposal, I do not believe in using such a laudable purpose as a mere pretext to secure 52 hours' pay for 48 hours' work every week. An increase of pay should be asked and granted on its own merits and not through any false pretense of shorter hours for exhausted workers who forthwith seek to labor every Saturday afternoon at double pay if the opportunity presents itself.

"The Saturday half holiday would give employees an opportunity to do such necessary things for themselves as are appropriate to a week day and afford them time for a more fitting observance of the Sabbath day. If properly used, it would mean a more healthful and a more religious people. There would then be no excuse for the shocking increase of Sabbath desecration which is undermining the influence of the churches and our heretofore exalted position as a godly nation.

"The fact is, the Government Printing Office already has the equivalent of a 44-hour week, considering the hours of actual work per annum based on the 30-day leave and the 13 Saturday half holidays each summer, which total 36½ days, or 10½ days in excess of a straight Saturday half holiday the year around. If the annual leave period were reduced to 14 days and a half holiday granted every Saturday (26 full days in all), it would mean only 3½ days' additional leave each year for each employee of the Government Printing Office. This does not include the seven regular holidays.

"I am inclined to believe such a plan would be more beneficial to the employees and at the same time more advantageous to the Government. The present 30 days' leave period is quite disrupting to work schedules in that it generally takes an employee away from the shop too long at one time. It is believed that the Saturday half holiday would be of more real benefit to the employees of this office than the longer leave period and that two weeks of regular leave would be ample for an annual outing."

In accordance with the plans outlined in the report for 1921, preparations were completed during the year for the training of apprentices in the Government Printing Office. Adequate courses were carefully

prepared for the instruction of apprentices to qualify them as printers, pressmen, bookbinders, electrotypers, stereotypers, and machinists, each course covering a period of four years of intensive study and work. All the apprentices were appointed through civil-service examination, and the commission co-operated in every way possible to make a success of these examinations, which were held throughout the country on a given date. One hundred and sixty-two boys took the examination, and out of these, 118 qualified for appointment.

The printing act of 1895 unfortunately restricts the number of apprentices that may be appointed in the Government Printing Office to not to exceed 25 at any one time. This law was enacted when there were only a few hundred journeymen in the Government Printing Office, as compared with more than 1,500 today. Even under union rules, the office now would be entitled to approximately 200 apprentices. As a matter of fact, however, no apprentices had been trained in the Government Printing Office for more than 35 years. The last of the few apprentices trained in this office are now retiring on account of age, after having proven themselves to be among the best and most faithful workmen ever employed in the Government Printing Office.

San Diego High School Has Modern Print Shop

An outstanding feature of the school plant at Memorial junior high school in San Diego, California, is the print shop. Here scores of enterprising boys are instructed in typesetting, printing and publishing under supervision of a skilled instructor.

The school publishes a six-page weekly paper which is the exclusive work of the student editorial staff and the printing classes. Within a short time a new and larger press will be installed and the Memorial school paper will be enlarged to twice its present size.

In addition, the print shop does a big volume of printing for the library and various English classes, prints tickets for all the games, issues programs and posters for various scholastic events and is now filling an order of 32-page pamphlets for one of the Logan school classes.

A decrease from the preceding year of ten per cent in value of products in the music printing and publishing industry is shown in the Department of Commerce survey for 1921, completed recently.

The decrease in production from \$14,592,000 in 1919 to \$13,027,000 in 1921 was accompanied by decreases both in the number of persons employed and in the cost of materials used. An interesting fact brought out in tables is that the amount of salaries and wages paid in the industry increased more than three per cent, notwithstanding the decrease of nearly eight per cent in the number of wage earners during the same period.

But one hundred and three music printing and publishing establishments are shown for 1921 as against one hundred and sixty for the preceding year. No reason is given for this general decline.

Walter H. Gage, son of Fred W. Gage, has joined the staff of the Gage Printing Company at Battle Creek, Mich. He will have charge of the department of typographic design, bringing to bear on his duties the result of his studies which were begun at the Art Institute of Chicago and later continued at the National Academy of Design in New York.

New Printers' Magazine in Philadelphia

Volume one, Number one, of the *Keystone Printer*, published by the Long Publishing Co. of 1024 Race street, Philadelphia, has been issued under date of December, 1922. The magazine contains forty pages of reading and editorial matter and in its editorial bow it states its purpose as service peculiarly to the printing industry of Philadelphia and its environs, though it does not intend to be sectional in the narrow sense of the word, but hopes to appeal to the entire printing industry.

Its publishers have been actively engaged in trade journal publishing for over ten years and say that advertising contracts now in hand absolutely secure the independence of the magazine.

The New York branch of the International Association of Electrotypers and Stereotypers announces that labor negotiations have been settled for one year. Recently it was stated that the scale of both the electrotypers and stereotypers had been continued at \$59 a week.

Printers having old books, magazines and other printed matter about their premises can place the discarded publications to good work by sending them to the Hospital Book and Newspaper Society. This organization will forward them to institutions, prisons, hospitals, light-houses and schools. Printed matter should be sent to Room 420, United Charities Building, 105 East Twenty-second street, New York.

The negotiations which the Printers' League, of the New York Employing Printers' Association, Inc., has had with the various New York unions came to a close this week with the ratification by the league of the committee's action in granting increases to the members of the Sheet Straighteners' Union, Paper Cutters' Union and the Mailers' Union.

With the exception of Typographical Union No. 6 and Bindery Women's Union No. 43, all unions have been granted increases. Included in this number are Photo-Engravers' Union No. 1 and the electrotypers' and stereotypers' union, which are not under the jurisdiction of the New York Employing Printers' Association, Inc.

The sheet straighteners' scale is now \$33. The scale will be increased \$3 immediately and \$2 in September. The paper cutters' scale will be increased \$4 immediately and \$2 in September. The scale is now \$38. The scale of the mailers' union is \$35. An increase of \$2 will be granted.

It is proposed to have the contract with the pressroom unions extend to September 1, 1924, with an arbitration agreement extending to January 1, 1925. No. 6's contract will run until January 30, 1923.

Interest in the annual Eastern District Conference of the International Trade Composition Association is growing throughout the Middle Atlantic States. President Charles F. Goodfriend, of the International Association, is working hard to make the conference a big success and he is already assured a large attendance from up-state New York, New England, Philadelphia and Baltimore. The conference is to be held February 7 at the Hotel McAlpin in New York City and the New York association will, of course, be very largely represented.

On the evening of January 22, at the regular meeting of the Central Pennsylvania Typothetae, Lancaster, Pa., Harry L. Gage,

assistant director of Linotype typography for the Mergenthaler Linotype Company, delivered an illustrated talk on the Linotype.

At the conclusion of the talk Mr. Gage conducted an informal discussion of the Linotype Typography Layout Kit, a Linotype product that is meeting with great favor among printers and advertising men by being of much practical service to them in their business. Mr. Gage also discussed the Manual of Linotype Typography, an exhaustive and authoritative volume now being prepared under the guidance of William Dana Orcutt of the Plimpton Press, and Edward E. Barlett, director of Linotype typography. Before adjournment, each person present was presented with a copy of the recently issued non-technical book on the Linotype, "The Big Scheme of Simple Operation."

King Heads Rex Again

M. B. King was re-elected president and general manager of the Rex Paper Company at the annual meeting of the stockholders held Tuesday afternoon in the offices of the company. Clarence A. Bradford, vice-president and general sales manager, was also re-elected.

Three new members were named on the board of directors of the company replacing William M. Loveland, A. L. Aldrich and E. H. Hacking, former secretary-treasurer. The new members elected were: Mrs. John F. King, Harry C. Bradford, and R. V. McCulfer, all of Kalamazoo.

Two changes were also voted in the official personnel of the company by the election of Harry C. Bradford, formerly of the Allied and Lee paper companies, as secretary, and R. V. McCulfer as treasurer.

The board of directors for 1923 now consists of M. B. King, Clarence Bradford, W. G. Erwin, Columbus, Ind., re-elected; Harry H. Cramer, Minneapolis, re-elected; Mrs. John F. King, Harry C. Bradford and R. V. McCulfer.

Graphic Arts Exhibition in February

The Graphic Arts Exhibition held annually by the Art Alliance of America, will take place from February 5 to March 3 at the Art Center, 65-67 East 56th street, New York City. The exhibition will be open to all members of the Art Alliance, and to all others upon payment of an entrance fee of two dollars.

A jury of artists will decide upon the designs submitted, and all work accepted will be hung for the exhibition.

Designs may be submitted by anyone, but no more than eight by any one contestant will be considered. Any medium may be used, and designs may include such forms as greeting, announcement, and place cards, magazine covers and illustrations, letterheads, labels, box covers, menus, dance programs, and favors. All matter submitted must be received by the Alliance on or before January 22. If sent by mail it should be flat, not rolled, with return postage enclosed.

A special feature of the exhibition will be the greeting cards competition, for which the Gibson Art Company has offered prizes of two hundred, one hundred, and fifty dollars, to be awarded for fine and unusual design, originality of words of greeting, and excellence of execution.

Subjects for the cards are to be religious, flowers, landscape, flowers with landscape, figures, and personal greeting. The personal greeting card designs must have space

for a name, and all designs must be executed in the color, size and finish in which they would appear in reproduction.

Any number of designs may be entered in this contest and any medium may be employed. Designs by members of the Art Alliance will be entered without charge; others will pay an entrance fee of two dollars, for which they will receive an entrance blank that must be submitted with the exhibit. Names, addresses and selling prices should be noted on the back of the design. Other rules for the exhibit are noted above in the account of the general exhibition.

According to a letter recently received from Secretary Baker of the American Paper and Pulp Association a rehearing on the duty on casein before the United States tariff commission is practically assured. Secretary John Bethune of the tariff commission said that "the commission will be glad to have submitted any additional information or facts which are believed to warrant such a decrease."

The Santa Clara County Typothetae was recently organized in San Jose, California, with nine members. It is the intention of this Typothetae to embrace all the printers in Santa Clara county.

A committee composed of John Clyde Oswald, Paul Overhage and E. O. Dorman have interested themselves in the establishing of a school for apprentices at the Madison Square Boys' Club House in New York City.

This apprentice school is, of course, of interest only to the members maintaining an open shop plant. It is proposed to install complete new equipment, presses, etc., secured from the American Type Founders Company and selected by its educational department.

The committee is appealing to the open shop printers to contribute not less than ten dollars each to defray the expenses of establishing this new school.

The Buffalo Typothetae and the Buffalo Club of Printing House Craftsmen held a combined Ben Franklin celebration at the Hotel Statler, Saturday evening, January 27.

H. H. Tukey, educational director of the New York Employing Printers Association, left the organization January 1 to accept a flattering offer from a large New York corporation. Miss Adelaide Richardson of the Industrial Relations Department, principally known through her knowledge of union shop rules and practices, left the association December 30 for California, and Joseph Slater of the cost bureau left his position for a tempting offer from an outside corporation.

A strike of 3,000 skilled pressmen in the book and job printing industry of New York City was averted last night when the employers granted the workers a \$6 a week increase, effective January 1. The offer was made by a committee of employers at a mass meeting of members of Printing Pressmen's Union 51 held in Beethoven Hall, East Fifth street, and was immediately accepted.

The wage increase, which was granted by the Printers League section of the New York Employing Printers Association, now gives the pressmen a minimum wage of \$50 a week. The concession practically wipes out wage cuts accepted by the pressmen during the last two years.

Craftsmen Plan Extensive Trip

The Boston Craftsmen, following up the impetus of their successful exposition, have planned a printing craftsmen's exposition to Bermuda, exclusively for Craftsmen and their friends.

The Furness-Bermuda Line steamship Fort Hamilton has been chartered and will leave Boston Saturday, April 14, and return Saturday, April 21, giving four days in the beautiful islands of sunshine. The steamship is first-class in every way, 425 feet in length and of 12,000 tons displacement, furnishing accommodations for 350 passengers.

Vice-President Joseph J. Dallas, who was general manager of the Boston Exposition, has been appointed to manage all details of the Bermuda exposition, and has headquarters at Room 507, 10 High street, Boston. He has made arrangements which will bring the cost of the trip to about one-half the regular rate, over 200 reservations being available at \$100.00, the balance at \$25.00 with \$50.00 additional for special accommodations such as rooms with baths on the steamship, etc. The regular price of these accommodations range from \$185.00 to \$425.00. The rate quoted includes transportation, rooms and meals from start to finish, also the payment of the war tax and side trips to Crystal Cave, Gibb's Light, Devil's Hole and Harrington Sound, popular side trips in Bermuda. Fishing, bathing and golf will be arranged for.

Union Head Denies Printing Decline

The demand for fine printing is greater today than at any time in the history of the industry, according to George A. Berry, president of the International Pressmen and Assistants' Union, who has issued a statement replying to James W. Bothwell, president of the Devinne Press.

Mr. Bothwell announced the closing of the Devinne Press recently in a statement in which he said "there was no longer a great demand for fine printing, that labor unions were absolutely prohibitive of fine work, and that under their rules the worker becomes a mere machine."

"The statement of Mr. Bothwell is absolutely without foundation or fact," Mr. Berry declared. "The truth is that the demand for fine printing in America is greater today than at any time in the history of the industry, and the printing trade unions are doing more to encourage the development of finer printing today than ever in the history of the industry."

"It is regrettable that the famous Devinne Press, founded by one of America's greatest printers, Theodore Low Devinne, must close, but its closing is not due to the lack of demand for good printing nor the scarcity of artisans of the highest mechanical and artistic developments."

J. McCain, formerly in the job printing business at Council Bluffs, Iowa, has purchased the plant of the defunct Kimballton-Elk Horn Record at Kimballton and will re-establish the paper within a few weeks.

The Roberts Printing Co. has been incorporated in Toledo, Ohio, with a capital stock of \$100,000. The company has purchased the plant and equipment of Leon H. Roberts at 328 Erie street and will spend several thousand dollars immediately in enlargement.

The new company is composed of former employees of the Caslon Press. Harry J.

Vortriede, general manager of the Caslon for eight years, is president. Hyatt E. Carson is vice-president, with Matt G. Koehrman, treasurer, and Alex J. Arndt, secretary.

Lee Roberts, one of Toledo's best known commercial printers, will retire from active business, at least for the time being.

Franklin Number of American Printer Appears

The regular issue of the *American Printer* for January 20 is a "Franklin Bi-Centennial Number," comprising 128 pages of editorial matter and advertising and seventy-four editorial inserts contributed by printers throughout America and Europe.

The issue, which was delivered January 29, is easily the most ambitious venture any American printing trade journal has ever attempted and those who compiled it deserve unstinted praise.

All of the inserts are reminiscent in some respect of Benjamin Franklin. Many of them quote excerpts from his autobiography or *Poor Richards' Almanac*. Various paintings of Franklin are reproduced by process color printing, lithography and offset. Many pages are beautiful typographically.

One of the pages most interesting to typographers is that contributed by the Condé Nast Press of Greenwich, Conn., which shows for the first time "McMurtrie Title," a new display type designed by Douglas C. McMurtrie.

New Feeder Marketed in St. Paul

A new automatic feeder for job presses has just been put on the market by Brandtjen and Kluge of St. Paul, Minnesota. It is called the Kluge Automatic Job Press Feeder. Great economy and high utility are claimed for the new product by its makers who also point to economy as a determining factor. The Kluge is so simple in design and construction that any press operator can learn to operate it in a few days.

A New Free Service From a Printers' Supply House

Again the Standard Paper Manufacturing Company of Richmond, Virginia, comes to the front with a free sales help for the busy printer. A series of excellently designed house organ blotters, carrying very good copy and attractive illustrations is being offered by this company with electros free of charge to every printer who will buy at least two reams of paper from the company—that is, one set of cuts for one blotter with every two reams of paper.

Suggested text and cuts for the blotters may be secured for printers' customers covering the following lines of business: book and stationery, automobile accessory, clothing, sporting goods, dyeing and cleaning, electrical, furniture, grocery, bank, jewelry, hardware, laundry, florists, drug, paint, and insurance.

Oliver H. Patterson, Inc., is the name of a new firm recently incorporated for \$25,000 to take over the printing and publishing business of the Patterson-Black Company of San Francisco. The new concern has leased a floor of the building at 332 Sansome street.

C. J. Pennington has taken over the interest of Harry Ziegler in the Decatur, Illinois, Envelope and Stationery Co. and the firm name has been changed to Wallender and Pennington, Printers.

CHICAGO

Employees of Central Honor S. T. Jacobs

On the night of January 20, two hundred employees of the Central Typesetting and Electrotyping Co. paid homage to their former president, S. T. Jacobs with a banquet and farewell gathering.

Although Mr. Jacobs sold out his interest in Central several weeks ago, leaving the organization, the affair was postponed until this date because the twentieth was Mr. Jacob's forty-seventh birthday. In commenting upon it afterwards, the guest of honor said, "It was wonderful. Had I known they would do anything like that I would have left Central long ago!"

Of course Mr. Jacobs was the principal speaker of the evening. After expressing his appreciation for the affair and the loyal support the workers of Central had always given him, Mr. Jacob expressed some of his views on labor and business policies as follows:

"Central didn't just happen. True, I had fifteen hundred dollars and an idea, but you loyal workers got behind the idea and made of it a reality—a real thing which appealed to over one million dollars in sales in the poor business year of 1922. After all, what did I do for you? I let you and Hartman 'feather my nest.' I paid you top wages, not because of a generous streak, but because I wanted the best you had, and I got it. I tried, through a natural democracy and sufficient wage, to keep you happy, and I feel that this gathering tonight is a testimonial to the fact that I succeeded—and Central didn't lose much money while I was doing it, either.

"When the question arose, from time to time, as to how much we employers could cut the wage, I sat by, like my friend the twelfth juror, and waited about the other eleven. The year the printers made the most money was the year we had the highest wage. The worker is notorious for spending his money. He only keeps it a little while. He carries it from our shop to some other shop, where he exchanges it for an automobile, a suit, some food, or what not. As long as he doesn't keep it, why not make him happy by allowing him to carry more of it for a few hours?

"Why, indeed, should not a laboring man travel to work in his own car? I have two alleged ones myself. There is probably no greater fallacy than the assumption that a large part of the people of a nation must always be poor and put up with hardships.

"Low wages do not spell low cost of production to me. There is ample proof that in many important industries highly paid American labor is able to produce at a lower cost than the much cheaper labor of other countries. Wages in India are probably the lowest of any great population in the world. Yet American and British goods, made by high-wage labor, undersell Indian products. Henry Ford, paying far higher wages than other motor car manufacturers, is able to sell cars cheaper than all competitors. It all resolves itself, in my opinion, to productive hours, to an employee being happy enough to have his mind on his work instead of on the rising price of coal. Central grew because you produced the goods and you produced to 100 per cent of your ability because you were happy."

The Mark Clancy Printing Co. has just installed one of the first of the new Miller High Speed presses to be used in Chicago. The press is equipped with the Miller suction type automatic feeder.

The South Side Review has been incorporated at 3975 Cottage Grove avenue, to do a general printing and publishing business. B. C. Kaller, John J. O'Connell, Clyde Slusser, Frank Renshaw and Thomas S. Yarnell are the incorporators.

John C. Ward, 77 years, Civil War veteran, founder of the John C. Ward Company, Chicago printing firm, died January 28 in the National Home for Disabled Veterans in Milwaukee. He was a member of the Sons of the American Revolution and the Old-Time Printers' Association.

Funeral services were held January 27 for Alfred L. Campfield, 3941 Gladys avenue, civil war veteran and resident of Chi-

cago for forty-eight years, who died. Mr. Campfield, who was 80 years old, was in the printing business for forty-five years, retiring in 1919. His death occurred while he was visiting one of his daughters in Glen Ridge, N. J. Three daughters survive him.

Chicago Exhibition Creates Wide Interest

The exhibition of wood engravings hung by the Chicago members of the American Institute of Graphic Arts at the Palette and Chisel Club from January 10 to 31, attracted wide attention from all interested in the subject displayed.

The exhibition, arranged from the private collection of Mr. Burton, was shown by the Institute in New York before its trip to Chicago.

The interest shown in it here makes it seem probable that other exhibitions will follow it.



"THE FLIGHT INTO EGYPT" by Albrecht Durer. One of the Wood Engravings in the Chicago Exhibition

Old Time Printers Hold Annual Meeting

Nine hundred members and guests of the Old Time Printers' Association of Chicago gathered at the Hotel La Salle Saturday evening, January 20, commemorating Franklin's birthday with the thirty-eighth annual banquet and ball of the association. County Commissioner Emmett Whelan, a former linotype operator, acted as toastmaster. The Rev. Willis A. Ellis, who, beside his ministerial duties, also functions as proofreader on a neighborhood paper, gave the invocation, and John C. Harding, the president of the association, the address of welcome. Congressman-at-large Mrs. Winnifred Mason Huck addressed the meeting on "Franklin as a Patriot." County Judge Edmund K. Jarecki had chosen as his subject "If Franklin Came to Chicago," and from this subject he took occasion to point out the great achievements of science and industry since the days of Franklin, especially dwelling on the developments and progress in the printing industry since those days.

The Chicago *Tribune* used the occasion for an exhibition of the original drawings in its hundred-thousand-dollar building contest, in which Architect John Mead Howells of New York, a son of William Dean Howells, the printer-author of Boston, won the first prize. Seventy-five pictures in all were hung on the walls of the banquet room, the work of the world's greatest architects.

After the ceremonies the audience danced till one o'clock. Probably no time in the history of Chicago printedom has such amity been shown between closed and open shop men and between union and non-union men of the craft. Ergo, a good cause will tend to wipe out social differences.

The Board of Governors of the Employing Printers Association of America met in special session at Chicago on January 12. Thirteen of the eighteen members were present, including all the officers. The principal business of the session was the consideration of a report of a special committee which had been appointed to represent the Employing Printers Association of America in a conference with a similar committee of the Open Shop Printers of America. In the conference a mutual understanding of the purposes and functions of the two associations was reached with the result that co-operative arrangements were proposed and were embodied in a joint conference report.

Ad Council Elects Officers

W. Frank McClure was unanimously elected chairman of the advertising council of the Chicago Association of Commerce for 1923 at the annual meeting of the executive board of the Council held recently. The board also re-elected Homer J. Buckley and John H. Logeman vice-chairmen.

As the terms of fifteen members of the executive board expired Dec. 31 it was necessary to fill these places and the Board selected the following to serve during 1923 and 1924: John H. Logeman, Burley B. Ayers, Stanley Clague, John A. Dickson, Fenton Kelsey, Ernest I. Mitchell, E. W. Parsons, W. H. Simpson, Walter A. Strong, Carroll H. Sudler, C. A. Tupper, Henry Schott.

To fill the unexpired terms of three members of the Board the following were elected:

Ben C. Pittsford, Ben C. Pittsford Co.; William E. Kier, Kier Letter Co.; Julius Holl, president of the Engineering Advertising Association.

The annual open meeting of the Council which was held Thursday, January 18, was most enthusiastic. The attendance was large and the elections spirited. Thirteen active committees sat at their various tables and during the lunch hour balloted to choose their leaders for 1923. Direct-Mail led the field as far as attendance was concerned, as close to sixty members of that department turned out to cast their ballots.

Housewarming Marks Milestone in Healthy Business Life

An interesting story of growth is to be found in the joint development of Starr Miner's Englewood Typesetting Co. and the printing firm of Foster & McDonnell, who have been occupying their new building at 730 W. Sixty-third street since last October. This plant which represents an investment of about \$75,000, shared equally by the three men, is thoroughly modern in regard to light, ventilation, and those conveniences that make a place a pleasant one in which to work.

About six years ago Mr. Miner, having worked at the typesetting industry for twelve years under the direction of his father, E. W. Miner, head of the Quality Typo Co., decided to venture for himself. Recognizing the south side as territory untouched by the trade compositor, he secured floor space from Foster & McDonnell, who at that time were carrying on a small printing business on West Sixty-third street. Here he installed his entire equipment, one model 5 Linotype, and set out to convince the neighboring printers that he could handle their composition problems much more quickly and efficiently than they could ever hope to do by hand. As soon as the initial indifference to new methods was overcome, business began to arrive in such quantities that it was found necessary to increase the equipment steadily.

At the end of three years, four Linotypes were working to capacity. Additional space was secured in an adjoining building and two more machines set up there during the fourth year.

About this time Foster & McDonnell scrapped an outworn two-revolution cylinder press and installed one of the flat-bed type with a far greater capacity and range to take care of a fast growing demand for newspaper work and general printing. Although at first there was barely enough work to keep the new press running five or six hours a week, it was not long before it was in action seventy or eighty hours a week, and the need was felt for more equipment and larger quarters by both firms.

Last summer plans were completed and work started on the new building, which was finished October first of last year. After they had moved in Foster & McDonnell installed a new Duplex tubular plate press as being best suited to their wants, and Mr. Miner added the equipment of the Chicago Typesetting Co. to his own, which now comprises a battery of nine Linotypes, a model C Intertype, one Ludlow Typograph, an Elrod and a Monotype strip caster. The plant is equipped throughout with Lee metal feeders and the most efficient metal pigging outfit on the market. The first model D Intertype to reach the Chicago territory is on order and expected to arrive soon.

On January 6th the new quarters were enlivened by a housewarming given by the Calumet Ben Franklin Club, of which the three men are members.

It might be remarked that the Miner family takes to the typesetting game as naturally as ducks to water. Besides the

two mentioned above are Palmer Miner, brother of Starr, head of the Woodlawn Typesetting Co., Judge Miner of the A to Z Typesetters, another brother, and Frank H. Akers, Illinois Typesetting Co., a brother-in-law.

Barrett of I. T. U. With Standard Type

Walter W. Barrett, for over fifteen years connected with the international or local bodies of the International Typographical Union, has joined the sales force of the Standard Typesetting Co. of 701 S. La Salle street, Chicago. Mr. Barrett is well known among typographical circles throughout the country having left the office of vice-president of the International Union only a few months ago. Throughout most of his life he has been connected with the printing industry. From 1911 to 1914 he was president of the Chicago local of the Typographical Union.

In commenting upon his new connection with one of the most completely equipped trade plants in Chicago, Mr. Barrett said:

"I have gotten at last into the branch of the printing industry which by all odds has the most to look forward to. All branches of the industry are growing far beyond the imagination of those who looked forward fifty years ago, but in his particularly specialized work there can be nothing but the most phenomenal growth ahead.

"The industry is rapidly becoming a group of specialists. It is obvious that the trade composition group has gone farther in this work of specialization than any other part of the industry."

Krewer and Conzelmann, Chicago printers for 34 years, are retiring from active work this month, leaving the business in the hands of Ernie J. Zander who purchased it last October. In the future the firm will be known as the Zander Printing Co. Mr. Zander, who has served as foreman with the Central Typesetting Co., Wm. Rankin Co. and Walton & Spencer Co., is increasing his equipment to enable him to take care of all classes of job and commercial printing. The business will continue in its present location at 118 W. Kinzie street.

The American Typesetting Company, now located at the corner of La Salle and Harrison streets, Chicago, will move into a new plant equipped with nine Intertype machines on or about March 1, according to a bulletin issued by the Chicago branch office of the Intertype Corporation.

"In accordance with a well engineered plan, the force will quit Saturday at the old plant and start Monday morning in the new plant without a minute's loss of production," reads the bulletin. "This is made possible through the purchase of a complete new plant of Intertypes of various models, which will be installed, tuned up and running in perfect condition when the crew changes plants.

Installs Babcock Press in Showroom

John W. Coleman, manager of the new Chicago branch sales office of the Babcock Printing Press Manufacturing Company, has arranged to have a permanent exhibition in his storeroom at 108 West Harrison street. Among other things on exhibition, he will have installed within a week, a No. 7 Babcock cylinder press with universal equipment. The press will be attached to a five-horsepower motor to be installed by the Cline Electric Manufacturing Company and will be ready at all times for demonstration purposes.

Washington or Des Moines for U. T. A. Convention

Washington, D. C., and Des Moines, Iowa, seem to be running about neck and neck in the race for the next U. T. A. convention to be held next October. Both cities were discussed as possibilities at the January meeting of the executive council of that body held at the Drake Hotel January 12 and 13.

Other important actions were taken at this meeting. A policy of retrenchment seems to have dictated the new ruling made here that services in the future would be limited strictly to members of the U. T. A.

A plan for the admission to the organization of auxiliary members, constituting employees of members and of local Typothetae offices, was submitted and accepted.

That poor abused emblem, which the committee on better printing of the Typothetae has had designed, nursed along, redesigned, and submitted again and again, was submitted to the council by Harry Gage, chairman of the committee, adjudged unsatisfactory and sent back to its committee again.

Word from the Federal Trade Commission was there saying that a report on the commission's case against the Typothetae might be expected in February.

Plans are underway for Drucker and Kelley to move to 175 W. Madison street, where they will occupy about two and a half times as much space as they have been at their old location, with a corresponding increase in equipment.

It is rumored that the *Typothetae Bulletin*, official organ of the United Typothetae of America, which at the suggestion of the committee on better printing has been printed by Marion S. Burnett since its appearance as a weekly, will, in the future be printed by the Printing Products Corporation as a part of the Typothetae's program to cut down expenses.

C. J. Powers, one of the field men of the U. T. A., has been appointed to fill the position to be vacated February 1 by Frank M. Sherman, director of the specialized branches of the U. T. A. The organizations included in this classification of the U. T. A. are the International Trade Composition Association, the Tariff Printers' Society, the Law Printers' Society and the Advertisers' Typographers.

Mr. Powers was the cost man of the U. T. A. during the three-year campaign and was for a time the secretary of the Hartford Typothetae.



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WITH OUR ADVERTISERS



Guy Dyer

Dyer Now Field Superintendent for Linograph

The Linograph Co. announces the appointment as field superintendent of salesmen of Mr. Guy Dyer. Mr. Dyer started in the printing game at Hopkinsville, Ky., at the age of fourteen. When he was seventeen he had become foreman in a daily newspaper at Henderson, Ky. It was at this time that he became interested in typesetting machines. From then on he operated and took care of all makes in many different kinds of plants until he became interested in the Linograph. As soon as possible after this he became connected with the company and has been with it ever since.

How Divide Metempsychosis?

It is simple enough if you turn to page fifty in the new second edition of A. A. Mayerstein's useful little book, "How Divide the Word." It was about a year ago that Mr. Mayerstein of La Fayette, Ind., ran off the first impression of this helpful guide for compositors, containing over seven thousand words properly divided, and so great has been the demand that a second impression is now on the market.

One of the features of his handy volume is that it will really go into a vest pocket or can be tied by a string to the typesetting machine. Prevention of two or three errors in word division will more than repay the dollar which it costs.

Now off the press and ready for distribution is the Mergenthaler Linotype Company's new book, "The Big Scheme of Simple Operation." The book, to use its own words, is "a personally conducted trip through the Linotype."

Managers View New Monotype Machine

The district managers of the Lanston Monotype Machine Company were called together at Philadelphia during the week of January 15th to watch the operation of the new Monotype Lead, Slug and Rule Caster.

The party consisted of Richard Beresford, New York District; James H. Sweeney, Chicago District; H. H. Morley, Boston District; G. Walter Leib, Southern District; H. F. McMahon, Toronto District, and S. E. Haigh, Philadelphia District. While in Philadelphia they were the guests of Second Vice-President Harvey D. Best, at the Manufacturers' Club.

The district managers were enthusiastic about the new machine, which made a remarkable showing, both as to speed and ease of operation.

The new Caster is a greatly simplified machine, having but three cams and three movements. Mold changes are instantaneous; the leads are solid; rule faces true, and the Monotype Company states that the footage delivered is greater than heretofore known.

Wolohan Outlines History of Eagle A

In the keynote speech at the annual conference of the sales and service departments of the American Writing Paper Co. held in Holyoke, December 18 to 21, John T. Wolohan, vice-president of the company, outlined the growth of the service house plan of distributing paper which has been put into effect during recent years by President Galliver.

Mr. Wolohan told how the Eagle A company was built up from "a conglomeration of small mills, each with its own line more or less established, its own trade connections, its own customers, its own manufacturing and selling staffs. The organizers of our company," he said, "desired to lose nothing of the good will and going business of these individual mills. Therefore, they continued to operate them very much as they had been operated while they were independent. Each one continued in its own line and had its own salesmen even though the mills came in competition with each other. Later a consolidating step was taken making the salesmen representative of all the lines of all the mills, functioning through a general office but selling chiefly through local offices located at various centers all over the country."

Mr. Wolohan traced the growth of the standardization idea in paper manufacture, of the co-operative plans which are being worked out between mill and distributors, told of the laboratory which tests all Eagle A papers as well as competitive brands, and ended his talk with a tribute to Sidney L. Willson, vice-president and general manager, who recently joined the Eagle A.

Lower Freight Rates

A movement initiated some months ago by G. C. Willings, vice-president of the Intertype Corporation, and handled by the Brooklyn Chamber of Commerce for the manufacturers of typesetting machines, has resulted in a decision by the Western Classification Committee to reduce freight rates on typesetting machines, west of the Mississippi River, effective February 1st, 1923. The rate is reduced from one and one-half times first class to first class, and amounts to about one-third deduction from the present rate.

Allied Mills Announce V.-P.

The Allied Paper Mills of Kalamazoo, Michigan, have announced the appointment of J. W. Quimby as vice-president in charge of their New York office and warehouse, effective January first. Mr. Quimby succeeds D. C. Culbertson, who resigned.

New Monotype Official

Harvey D. Best, for four years assistant to the president of the Lanston Monotype Machine Company, has just been elected a member of its board of directors and second vice-president of the company. Not only will he continue to be in direct charge of sales but he will have much to do with the future business policy of the organization.

Mr. Best has been connected with the Monotype Company for seventeen years.

He learned to operate the Monotype keyboard at the Government Printing Office in Washington and at the time he joined the Monotype organization he was a keyboard operator in Nashville.

For several years he was a salesman in the South, much of the time working in company with G. Walter Lieb, now Southern manager for the company.

It was at the Houston Chronicle that Mr. Best hit upon the idea of non-distribution. His theory that it cost less to throw away Monotype type than to distribute it was at first scouted by experts as impracticable; but the idea took hold so quickly with customers that Mr. Best was called in to the home office and made a free lance special representative to introduce the Monotype non-distribution system.

After the success of this special work, Mr. Best was made assistant manager and later manager of the company's Philadelphia district.

His further success in sales work again attracted the attention of President J. Maury Dove and four years ago he was made assistant to the president in charge of sales.

Mr. Best's success with the Monotype organization may be entirely attributed to sheer hard work and the application of old-fashioned "horse sense" to the task at hand.



Harvey D. Best

Useful Service by Tax Experts

One of the services offered by Frank T. Caspers and Co., Inc., of Chicago, which is especially appreciated at this time of year is a confidential bulletin to clients on income tax rulings, those queer things which seem to change over night to the confusion of all concerned.

The following calendar is taken from one of these bulletins:

Feb. 28—Last day for filing annual Illinois Franchise tax reports with Secretary of State.

March 15—Last day to file returns of Federal taxes withheld at the source. Last day to file Individual and Corporation Federal returns of income and returns of Fiduciaries, Partnerships and Personal Service corporations. Last day to file all Federal information returns including reports of payments of \$1,000.00 or more. First quarterly installment of income tax due and payable.

June 15—All Federal taxes withheld at source due and payable.

June 30—Last day to file Illinois Personal Property tax schedules.

July 1—Annual Illinois Franchise Tax due and payable. All Federal special taxes under Title X of the Revenue Act of 1921 due July 1st, or on commencing any trade or business on which such tax is imposed.

July 31—Last day for filing Federal capital stock tax returns for fiscal year ending June 30th, 1924—applies to all corporations.

Sept. 15—Last day for payment of third quarterly installment of income tax.

Dec. 15—Last day for payment of fourth quarterly installment of income tax.

Fiscal year Federal returns of Individuals, Corporations, Partnerships and Personal Service corporations are due on the 15th day of the third month after the close of the fiscal year. One-fourth of the tax on such returns is due and payable on this day. The other installments are due at intervals of three months.

Federal returns of collections at source are to be made monthly in the case of payments of interest on corporate obligations and the collection of foreign items. These returns should be made on or before the 20th day of the month following that for which the return is made.

Intertype Prospectors

G. C. Willings, vice-president of the Intertype Corporation, reports that Intertype business for 1922 was three times greater than in 1921 and twice as great as in any previous year. Mr. Willings believes the prospects for 1923 are very encouraging and predicts new Intertype records during the coming months.

The first exhibition of the new Intertype motion picture was made on December 21st at a meeting of the Vocational School of Newark with an attendance of approximately 700.

Another showing was made at Paterson, N. J. on January 7th, for the Paterson-Passaic Typographical Union and on January 8th the picture was exhibited for the Massachusetts Press Association in Boston.

A sample of Asset Bond, made by the Lee Paper Company of Vicksburg, Michigan, and distributed in Chicago by the Messenger Paper Co., has just been distributed by the latter firm. The book exhibits several weights in white and five colors.

American Type Education Program Embracing Extensive Territory

With a view to broadening the scope of the American Typefounders Company's education program, Frank K. Phillips, manager of the American Type education department, left the Jersey City offices of the company on January tenth for an extensive trip throughout the West and Middle West. The trip will require about two months.

Mr. Phillips will visit a large number of schools in which printing is being taught and will use every influence to bring school boards and university authorities to recognize the importance of training teachers of printing, of which there is now a great scarcity. While in Los Angeles, he will be the guest of the Pacific Coast printing teachers.

He will arrive in Cleveland in time to take charge of the company's exhibit at the convention of the National Education Association, February 25 to March 2.

A strong opinion that "1923 will be a banner business year" was reflected in the sales convention of the Central Ohio Paper Company at the local company building

which closed Saturday. The convention which opened on Thursday was attended by fifty salesmen.

"Paper" and matters pertaining to it was the principal topic of discussion throughout the sessions, held at the company's building, 226 North Fifth street. Talks on this subject were made by a number of men prominent in the paper trade.

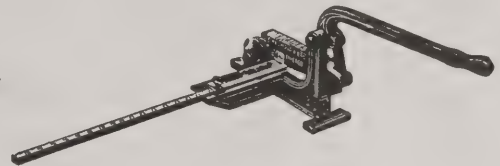
Printers' Supplymen Hold Annual Meeting

The Printers' Supplymen's Club of Chicago is now the Printers' Supplymen's Guild of Chicago, following action taken at their annual meeting held January fifth at the Morrison Hotel.

The officers elected for the ensuing year are, president, E. H. Gleason, advertising manager of the *Inland Printer*; vice-president, F. S. Novy of the Challenge Machinery Company; treasurer, J. P. Cline of the Cline Electric Manufacturing Company, and Charles H. Collins, who is widely known as an agent for bindery machinery, and has rendered such excellent service as secretary, was re-elected to that position. Harry Hillman, editor of the *Inland Printer*, was designated editor of the *Supplymen's Journal of Commerce*.



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Five Leave U. T. A. Headquarters

RESIGNATIONS, effective February 1st, will take five members out of the U. T. A. headquarters office at Chicago. Those who will go are Walter R. Colton, director of the department of research, George N. Voorhees, assistant director of the same department, Henry T. Heming, estimator in the research department, Frank M. Sherman, secretary of the International Trade Composition Association and director of the department of specialized branches, and E. Stanley Richardson, assistant to Secretary Miller.



W. R. Colton

In each case no specific reason for the resignation was given. It has been known for over a year that Mr. Sherman was contemplating a change, but the resignation of Mr. Colton, the results of whose work has been for years one of the most valuable assets which the U. T. A. had to offer its members, George Voorhees, who has piloted the destinies of the Standard Guide for so long, and Mr. Heming, came as a distinct surprise, as did also the resignation of Mr. Richardson.

In his resignation Mr. Colton suggested that he would continue independently in his research. Informally he said, "I'm going to play." Those who know Mr. Colton know that the two things mean the same to him. His resignation follows:

"Gentlemen: For four years, as director of the Department of Research, it has been my endeavor to gather into the files of the United Typothetae of America such technical information as might be useful not only for present conditions but also for whatever changes the future development of the printing industry might foreshadow.

"Needless to say, the facts revealed in this research work are most fascinating to me. But the administrative duties of the department are so increased with the growth of the organization as to make it impossible to devote sufficient time to the research. I am anxious to be relieved of the details of administering the department.

"Therefore I respectfully tender my resignation as director of the Department of Research of the United Typothetae of America.

"For the past thirty years, the first ten actively in the printing business and the rest as successively association secretary, state secretary, field man and research man, all of my time and effort have been given toward the solution of the printers' technical problems.

"My interest in the great work the Typothetae is doing is and always will be keen, and you may count on me to help the furtherance of the work in every possible way.

"In closing, permit me to express my thanks to those who have so faithfully served with me in the department, and my appreciation of the wonderful team-work in the Typothetae headquarters. In my several years here, there has been complete harmony and co-operation in and between the various departments, mutual helpfulness being present to a marked degree, with the resultant progress for

Announcement !

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whose long and varied experience in the printing industry will enable him to render that helpful cooperation to which our patrons have so long been accustomed.



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the good of the industry, which needs only to be investigated to be appreciated.

"Respectfully yours,
"(Signed) W. R. COLTON,
"Director Department of Research."

Neither Mr. Sherman nor Mr. Voorhees has made any definite announcement as to his future plans. That Mr. Sherman will remain a part of the trade composition industry it is safe to assume, since this is his chosen field and the one in which his ability and experience will find their largest outlet.

It is equally safe to believe that Mr. Voorhees will continue in some phase of planning printing production, costs and sales. There is probably no other man in the country who knows more about estimating the cost of printing and making printing production layouts than he does, and it is safe to believe that he may identify himself with some large printing plant as an "ideas man," directing the work of production and costs.

Mr. Richardson has accepted a position as estimator and production man with Drucker and Kelly, printers of Chicago, and Mr. Heming becomes assistant to the man-



George N. Voorhees

ager of Lamar and Barton, a printing and publishing house of Nashville, Tenn.

Printer to Have \$3,000,000 Monument

GEORGE A. JOSLYN, who used to work around the old Iowa Printing company in Des Moines for \$1.25 a day, is to have a \$3,000,000 to \$4,000,000 monument erected to his memory in Omaha, where he lived for years after he left Des Moines. The building of the monument was made public by Mrs. George A. Joslyn, the widow.

The memorial will be in the nature of an art gallery and has been offered to the Friends of Art Society. It will be 186 feet deep and 436 feet long, two stories and a basement, of steel and concrete and marble construction. In addition to housing the Society of Fine Arts, the memorial will contain rooms for a museum and an immense auditorium.

Made \$10,000,000 Fortune

Although Joslyn worked in Des Moines for \$1.25 a day, he became known as Nebraska's wealthiest man. He died several years ago and at the time of his death, his estate was estimated to be worth about \$10,000,000, while his annual income was said to be close to \$1,000,000.

Joslyn came from Massachusetts originally. That is, he was born at Lowell and the family afterward moved to Waltsfield, Vt. Then they moved to Montreal. When Joslyn reached Des Moines he had \$9 in money, the contents of one old valise—and a wife.

He went to work at the old Iowa Printing company, helping to unload boxes of paper. Before he got through with it, he owned the company.

Started Hotels

After Joslyn obtained a substantial interest in the old Iowa Printing company, he came to Omaha and opened a branch of the business. Then he started running a hotel at the same time. He added another hotel and managed

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them both, in addition to running the printing company. In the evening he sold cigars around his hotels. Then he got into the ready-print company.

When he died Joslyn was president, general manager and owner of 90 per cent of the stock of the Western Newspaper Union, publishers of "ready print" to 7,500 country newspapers in the United States. He had plants in fifty-nine cities scattered from Maine to California, the lakes to the gulf.

He used to say that the secret of wealth lay not in income, but in the saving.

Federal Trade Man Endorses Cost Meetings

MEETINGS of trade associations or groups interested in cost accounting for the purpose of "the study of costs, the detection of errors and the improvements of their methods," are not in conflict with any of the restraint of trade acts and laws, is the opinion of Commissioner Nelson B. Gaskill, of the Federal Trade Commission, given in answer to an inquiry from E. W. McCullough, manager of the Fabricated Production Department of the U. S. Chamber of Commerce as to the legality of such meetings.

Recent Federal Trade investigations in the printing and photo-engraving industries, together with the Hardwood Lumber Case decision and the present Linseed Oil case being tried before the Supreme Court have raised questions in the minds of many in the printing industry as to the propriety of group cost study and other association activities.

The question, being largely one of aim or intent on the association's part, is somewhat difficult to answer arbitrarily, but the following passages from Commissioner Gaskill's statement offer some elucidation: "A course of conduct," he says, that is "lawful in itself, is judged by its result or by the intent with which it is used. Prior to the appearance of an unlawful result, the unlawful intent must be so clearly manifested that the unlawful result is forecast as a natural and proximate consequence before the conduct can be condemned.

"I have previously expressed my firm belief that cost accounting is a legitimate trade association activity, and subsequent consideration has merely strengthened this conviction. Collective analytical study of the results of cost accounting furnishes an invaluable supplement to the individual cost accounting work. Comparison of results, analysis of results and the study and discussion of these results lead to the improvement of method and the increase of efficiency. To prohibit collective study of costs for the purpose of their analysis, the detection of errors, and the improvement of methods, is to shackle educative progress. . . .

"Trade associations must determine as accurately as they can the legitimate field of proper endeavor, and having so taken counsel, should, without hesitation, resting upon their legal advice and the clear consciousness of the propriety of their efforts, proceed without fear, willingly inviting the test of the courts' consideration of their conduct."

This opinion also is expressed by Secretary of Commerce Hoover, in his annual report submitted to President Harding in November. In it Mr. Hoover protests that fear of violating the law, on the part of members of the smaller industries, has restrained them from co-operative action that would have been beneficial to public interest as well as to the industry itself.

He urges modification of the acts in restraint of trade combinations in development with the changing needs of



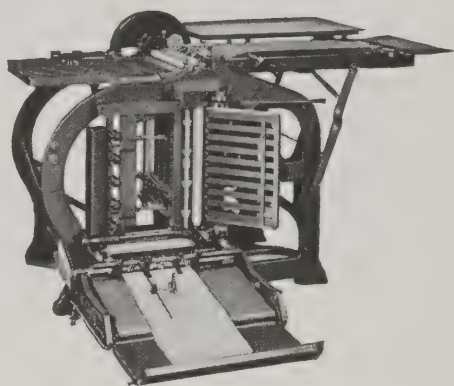
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the time, and insists that "Where the objectives of co-operation are to eliminate waste in production and distribution, to increase education as to better business methods, to expand research in processes of production, to take collective action in policing business ethics, to maintain standards of quality, to secure adequate representation of problems before the government and other economic groups, and to improve conditions of labor, to negotiate collectively with highly organized groups of labor, to prevent unemployment, to supply information equally to members and to the public, upon which better judgment may be formulated in the conduct of business; then these activities are working in public interest."

Substitute Starch for Casein

MANUFACTURERS of coated papers have been forced by the rising price of casein in this country to use instead starch and other substances for sizing coated papers.

The duty imposed by Congress last spring on importations of casein glue is responsible for the shortage and subsequent rise in price of the raw material from ten to twenty cents. Manufacture of the material in this country, which might have been expected to increase with the imposition of the duty on importations, has instead greatly decreased in volume, owing to the fact that the profit from milk powders, made like casein, from skimmed milk and buttermilk, is greater than the profit possible on casein. This is due to the increased use in the last few years of milk powder by bakers, ice cream manufacturers, and in home cooking.

As a result, little casein is available to paper manufacturers even at the high price it now demands, the imported product having been diverted to European markets since a duty was levied here. Home production of casein from January to August, 1922, fell nearly one and a half million pounds below the output for the same period in the previous year, according to the Department of Commerce report, while the demand for coated papers is increasing.

The hundred per cent increase in casein means an increase of one cent a pound to the manufacturers' production cost on coated papers, but the substitution of starch and starch products for the sizing can be accomplished with almost no added cost.

Business Ownership Organization

Business Ownership Organization, by Archibald H. Stockder. New York: Henry Holt and Company.

HOW corporations, trusts, stock companies, business partnerships and monopoly control companies are formed are a few of the subjects elucidated in Mr. Stockder's very comprehensive study of business organization from the point of view of ownership.

The study is distinctive in that it concentrates upon this ownership phase to the exclusion of the administrative problems in organization, thus permitting an unusually detailed presentation of the important principles and problems of ownership.

It is further distinguished from the mass of business organization literature by the fact that it is written from the social and economic rather than the purely legal standpoint, with a view to the relation between modern industry and the legal institutions supporting it and the background of social custom from which both developed. By reason of this the book will prove more comprehensible and interesting to the person who has had no legal training.

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The exposition is much too detailed to permit adequate presentation here of its content; the nature of which, however, may be inferred in a general way from a few of the main section headings: "Economic and Legal Fundamentals", "Personal Ownership Organizations", "Securities-Issuing Organizations", "Abuses of Ownership Organization and Attempts to Remedy Them", "Supplementary Forms and Documents". In the latter section are given various blank legal forms pertaining to partnerships, securities-issuing organizations, and combination organizations together with sections from business regulation laws passed by the Government. A history of the growth and development of a characteristic monopoly, the American Tobacco Company, from its small beginning in 1890 to its dissolution twenty years later by the Government under the Anti-Trust Act is one of the interesting features of the book. Its text is supplemented by fourteen charts and illustrations. Number of pages, 612; size, 12mo. Blue cloth binding.

What Guild Socialism Means

*Guild Socialism, by Niles Carpenter; New York:
D. Appleton and Company.*

MR. NILES CARPENTER, instructor and tutor in Social Ethics at Harvard University has made a most able, scholarly and comprehensive exposition of the theories of Guild Socialism, a doctrine as yet but vaguely defined, if at all, in the minds of most amateur social philosophers. His study takes up three aspects of the subject: its history, its doctrines and its fallacies. It is not easy reading, but time spent in assimilation of its contents will be well rewarded by an understanding of one of the most important social theories of the present time, a plan that attempts to give practical expression to the self-government idea in industry now prevalent throughout the world.

Mr. Carpenter discusses the economic situation leading up to the need for a change in industrial methods; the origin of the guild idea, and its relation to the other social theories of its time, notably Marxism; influence of the Pre-Raphaelites' Arts and Crafts movement; gradual separation of the guild idea from the Labor party and Fabian Society's views, and its first definition under Mr. Orage and Mr. Penty in the "New Age." A short account of the progress of the Guild Movement, its growth and ramifications, completes the first section of the book.

The second is concerned with an elucidation of the system and its tenets, in their moral, aesthetic, political and economic aspects, with a description of guild socialism's ideal commonwealth. Thus far the writer's point of view has been entirely objective. His personal opinions and reactions make their first appearance in the critical study of the last part of the book. Here he gives his valuation of the Guild idea as it stands, discussing what he considers its strong points and its elements of weakness, in some detail. He proceeds then to outline a modification of the idea which would eliminate the more difficult aspects and make of it a workable plan.

The material for the book was collected by Mr. Carpenter over a period of several years. Its subject was the topic of his doctrinal thesis in Harvard, and the object of detailed personal investigation in England later. A survey covering two year's working of the building guilds in England, and an annotated bibliography of thirty-two books and periodicals on Guild socialism and allied subjects forms the appendix. The book is 12mo in size, contains 350 pages and is bound in cloth-covered boards. Price \$2.50.

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The sales of VANDERCOOK Rigid Bed Composing Room Presses for the past month include: United States Government, seven machines; Ginn & Co., publishers, Boston, one No. 25 (fourth repeat order); The Boston Globe, one No. 20; The Christian Science Publishing Society, Boston, one No. 17; J. B. Lyon Co., Albany, N. Y., one No. 20; The Sheboygan Vocational Continuation School, Sheboygan, Wis., one No. 20; Kingsport Press, Kingsport, Tenn., two No. 20's; Curt Teich & Co., Chicago, one No. 20; The A. S. Gilman Printing Co., Cleveland, Ohio, one No. 17; Boston Publishing Co., one No. 25 (second repeat order); Schmidt Brothers, Chicago, one No. 17; The Cleveland News, one No. 20 and one No. 25; Rumford Printing Co., Concord, N. H., three No. 20's; Con. P. Curran Printing Co., St. Louis, Mo., one No. 20 (seventh repeat order); H. O. Houghton Co., Cambridge, Mass., one No. 20 (second repeat order); Baker Sales Co., London, England, seven machines.

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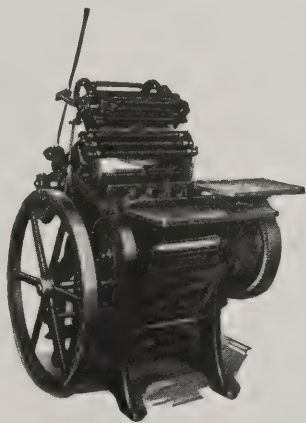
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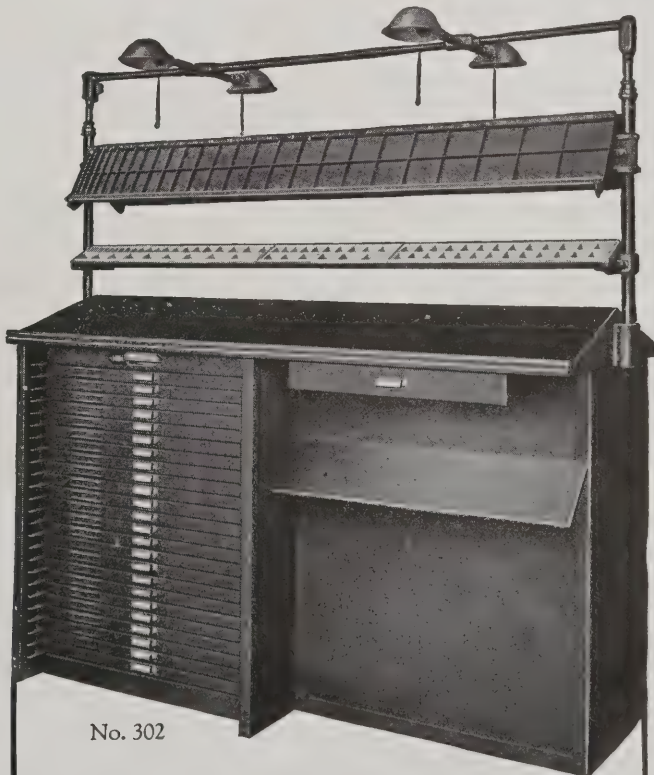


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A Few Suggestions About Printing Inks

WHEN a printing supply house incorporates in its advertising literature information of practical value to the printer aside from news of its own product, it has assurance that the advertisement will be read carefully and appreciated.

Such an example is shown in an article in the *Copco Service*, house organ of the Central Ohio Paper Co. of Columbus, Ohio, on the use of printing inks, written by Ernest F. Gabler, manager of the Buckeye Printing Ink Co. of the same city. The article follows:

One of the great mistakes, made very often by printers, is using an ink not adapted to the paper. Often an ink is ordered for a certain job before the printer himself knows what kind of paper he is going to use. He usually calls up the ink manufacturer and orders the amount of ink he thinks the job requires, telling him what color he wants and stating that he must have the ink in a hurry. There is where the first trouble starts. The ink manufacturer selects the desired shade of ink which, perhaps, he has been making from the same formula for the last ten or twenty years, and which he knows has always given entire satisfaction, but it may happen that on this particular paper the ink will not dry. Of course the next day the ink manufacturer is called in and has to listen to quite a lot of talk about poor inks, etc.

All this trouble could be eliminated by having the paper on hand before ordering the ink. It is a good policy anyway to season the paper somewhat with the atmosphere of the pressroom, or if this is not possible, to get a sheet of the stock to be used and submit it to the ink maker and give him at least one or two days' time, in order that he may have time to try out the inks as to their drying qualities, etc. Any pressman can do this himself by simply padding out the ink to be used on a certain stock he has never printed on before, and putting the pad out in a book or covering it up so the air does not get to it. The next morning he is sure if his ink will dry or not.

Another big factor is the weather. While an ink may work perfectly smooth at the start of a run, the weather may change during the day, getting warmer, or perhaps it will rain. In the first instance the rollers will get hot, and consequently the ink gets hot too, and this will cause a muddy looking or gray appearance on blacks, and on colors the ink is likely to dry up or pile up on the plates and rollers, giving the job a greasy appearance. The best way to overcome this is to wash up the press and ink it up again, adding a trifle of petrolatum or reducing varnish to the ink, about half an ounce to a pound of ink. This will keep the rollers and ink from heating up.

In case of rainy weather the glycerine in the rollers will absorb the moisture in the air and consequently get sticky and a trifle larger in circumference. In this event, the rollers should be set a trifle higher, so that they do not press on the form too strongly. If not familiar with the paper and ink, a little dryer should be added on such a day. If an ink mottles, the cause in most cases is too much ink, or the ink is too thin. If the proper amount of ink is used, and an even impression, the ink will not mottle.

If an ink fills up, there might be several causes for it. In the first place the ink may not be ground fine, or the ink may be too heavy, not having enough flow to it, or too thin and not having the proper lifting power, or the rollers may not run even, being set too high or too low, or the plates not properly etched. As a rule some No. 1 lithographers' varnish added to the ink will greatly overcome this filling up.

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We have purchased 122,000 pairs of U.S. Army Munson Last Shoes, sizes 5½ to 12, which constituted the entire surplus stock of one of the largest U. S. Government shoe contractors.

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Send correct size. Pay postman on delivery or send money order. If shoes are not as represented we will cheerfully refund money promptly on request.

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But automatic feeding can be only secured by having a reliable feeder. There are many feeders of this kind on the market but—do as you would do if you were buying a new automobile—look to the heart of the feeder—in other words see that your feeder is equipped with one of

*Leiman Bros.
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Leiman Bros. Blower and Vacuum Pump
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This is important because they take up their own wear—which means that they will continue to give satisfactory service no matter how old they may be. If they didn't take up their own wear, then there would be internal leaks which would affect the feeder—the paper wouldn't feed continually. These machines are made with precision in order to insure this exceptional service. There are several hundred makes of air pumps, but these, that we make, are used by the world's leading manufacturers of feeders, folders and other classes of automatic machinery. THIS SERVICE TELLS.

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Makers of Good Machinery for Thirty-five Years

Another trouble the pressman has is the ink caking on the press and not lifting right. This is caused by the ink being too short, and not having the proper amount of varnish to carry the color with it. Any kind of linseed varnish, or if you have none of that handy, boiled linseed oil, will overcome this trouble.

Printing gold ink is another hard nut which many printers are put up against. In printing a gold ink job it is necessary in the first place to select the right paper, and cardboard suitable for this kind of ink. The rollers should be in good condition, and the job made ready with a very light impression in black ink. The rollers should be set just a trifle higher than when printing with other inks, because the amount of ink necessary to be carried in printing with gold ink will be sufficient for the rollers to ink the form. The ink table should be scraped off from time to time, as the metallic gold ink will pile up in the course of running, and the form should be washed out frequently. Gold ink should be mixed very thin.

Most times the reason for offsetting is that too much ink is carried or too much impression on certain places of the form, and the printed sheets lifted off the delivery board by hand, instead of using the board, and placing it on the floor carefully.

We have just as good printing inks in our country as any other country and since a few years before the war, we have had some inks which are even better.

New Postage Stamp Press in Germany

THE Gandenbergschen Maschinenfabrik Georg Geobel, of Darmstadt, which supplies the Government Printing Office at Berlin with presses for printing postage stamps, has just perfected a new two-color rotary press, which is described by the *Darmstadt Tagblatt* as being not only a marvel of modern machine technic, but unique of its kind. The new machine prints, counts, and perforates with precision 12,000 two-colored postage stamps per minute, or up to 6,000,000 stamps per eight-hour day. The perforations, it is stated, are so exact that the finest gauge can not detect the slightest variation between one row of perforations and those of each new sheet, and the adjustments are such that any misuse of the machine for falsifications is impossible.

Brooklyn Survey Shows Large Printing Industry

A SURVEY of Brooklyn industries published by the Brooklyn Chamber of Commerce, shows the number of printing establishments in that borough to be 117, ranking eleventh in Brooklyn industries. Paper goods are a step higher in the scale. The survey lists 182 establishments. According to the statement attached, Brooklyn holds fourth place in the number, size and output of her industries. She is exceeded only by Manhattan, Chicago and Philadelphia.

Rubber Latex Tests Made

A WASHINGTON despatch states that at the request of the Bureau of Foreign and Domestic Commerce, the Bureau of Standards is making an investigation of the effect of adding rubber latex to paper, that a supply of the latex has been obtained, and paper machine runs are being made with sulphate pulp and with a mixture of soda and sulphite pulp. Tests are being made with and without the use of rubber latex, and it is planned to determine the effect of this material on several qualities of paper, and whether the strength is increased.

If you are equipped to print Triplicate Order Books on Carbonized Paper *Write us*

We want to place an order for 10,000 pads of triplicate order blanks, twenty-five sets of three blanks each to the pad—white original, yellow duplicate, both carbonized—pink triplicate, regular stock—inexpensive cover.

*16 pound print stock
Size 4x6 inches*

If you can do this work, get in touch with us. Copy for job on request

Address Box 304, Grays Lake, Ill.



*The strongest argument in favor
of Business is the liberal use of
Sketchy Cartoons, Commercial Drawings
Advertising Designs, Etc.*
Suitable for PHOTO PROCESS ENGRAVING

**HALF TONES
ZINC ETCHING
COLOR PLATES**

HAMMERSMITH
ENGRAVING CO.
BENJAMIN KORTMEYER
General Manager
CHICAGO

Phone
Harrison
5876

501 So.
Dearborn
Street

Business *is waiting for you-*

Go after it with our attractive calendar cards. If you are a paid subscriber to Ben Franklin Monthly, we will send you copy and cuts for a calendar each month at the cost of the electros.

That is absolutely all there is to it. Our January issue told about it at greater length. If you haven't one write and ask for one.

Ben Franklin Monthly
440 South Dearborn Street
CHICAGO, ILLINOIS



SUPREME BRAND
Flexible Tabbing Composition
Combines Strength, Flexibility, Elasticity, Economy
ABSOLUTELY GUARANTEED

LAYTON ELASTIC GLUE COMPANY
703-709 FULTON STREET
CHICAGO
TELEPHONE HAYMARKET 345



Thrift Buying in 1923

A few cents saved on every pound of paper purchased during 1923 will mean much additional profit on some of your jobs.

It's never true economy to buy inferior papers but to buy perfect papers at greatly reduced prices spells *economy, thrift and profit*.

Mills often overrun on various grades and sizes of papers and rather than going to the expense of storing it they dispose of it, through our house.

Ours is a clearing house for several large book mills on all their overrun paper.

You may find that we have just the right size for some of your jobs.

You'll save money—if we have—ask to be listed to receive quarterly quotations of sizes and grades.

Fort Dearborn Paper Co.

319 North Wells Street
CHICAGO

Telephone Main 1930-1931-1932

The Kansas Industrial Law's Apologia

*Labor and Democracy, by William L. Huggins;
New York: The Macmillan Company.*

MR. WILLIAM L. HUGGINS, author of the Kansas Industrial Act and presiding judge of the Kansas Court of Industrial Relations, gives the reasons for and circumstances of the Industrial bill's enactment, answers some of the arguments directed against it, and gives res-
sumés of the cases tried by the court up to the present.

Of Mr. Huggins' entire sincerity there can be no question. His version of the situation is as he sees it, and though he brings up in this book no new points in justification of the unique piece of legislation for the definition of which he is largely responsible, most of his arguments for it bear the weight of evident conviction and belief in its complete justice to all. In this persuasion he may be correct; at any rate it is outside the field of this notice to attempt to ascertain whether the law is good or bad. In intent, doubtless, it is good, and the theory of adjudication, in principle, is sound. Whether these points in its favor are offset by possible infringement of rights involved in *compulsory* adjudication and by prevalent conditions in industrial control rendering difficult the collection of complete evidence and the formation of unbiased judgment is likewise outside the domain of this discussion. One or two seeming inconsistencies or weaknesses, however, in the conclusions of the book may be pointed out.

The publishers' statement (and for this the author is, of course, in no wise responsible) asserts of Mr. Huggins' views regarding labor that "having begun life as a common laborer, his attitude toward labor is sympathetic". While in this instance it may be true, such a conclusion, experience has shown, cannot be drawn from the premise given above. Observe, for instance, the case of Mr. Gary, who also began life as a worker.

Mr. Huggins refutes the prevalent impression that the law was enacted with undue haste during the coal strike of November, 1919, by the assertion that almost every detail of the law was defined at a Rotary club luncheon in October, 1919; the bill, drafted from the Rotary luncheon speech, being passed almost without alteration by the state legislature in special session.

An acquaintance of the writer, remarked facetiously that the book suggested to him this additional parody to those of a recent popular song (addressed to the down-trodden public):

Ashes to ashes, dust to dust,
If arbitration can't help you
The Kansas court must.

This frivolity, though unseemly, has some basis in the book. Mr. Huggins insists that arbitration as a method of settling controversies between labor and capital has failed to meet the requirements of the day. Good neutral members of arbitration boards are difficult to find, he thinks. Now, the rare qualities of mind necessary to a good neutral arbiter in a labor tribunal are just as essential in a judge of the Industrial Relations Court, yet Mr. Huggins expects adjudication to be successful where arbitration has failed.

The informal style of the text makes it readable and interesting, while footnotes supply references to works legal and economic relating to the subjects it discusses. The book contains 213 pages, 12mo, and is bound in dark blue cloth boards. Price, \$1.25.

Business is Waiting for You!
See page 57



THE AULT & WIBORG Co.

MAIN OFFICES AND FACTORIES CINCINNATI HOUSES IN ALL LARGE CITIES

PRINTING AND LITHOGRAPHIC
Quality INKS



"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES

THE HOME OF THE
GLOBE ENGRAVING & CO.
ELECTROTYPE
701-721 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

THE NICKELSTEEL "GLOBETYPE"

used in every issue of Ben Franklin Monthly since August, 1912. Note that the printing quality does not show perceptible deterioration.

*Many employers are outfitting their forces
with copies of the booklet*

"How Divide the Word"

A compilation, by a practical printer and proofreader, of the most commonly used words, showing their correct division into syllables. Designed especially for the handy reference of printers and proofreaders. Now in its second edition.

The only Publication of its kind!

The Rumford Press, Concord, N. H., recently purchased 40 copies of "How Divide the Word," and a month later wrote, unsolicited: " * * * These books answer our purpose very nicely. We gave one of them to each of our machine operators and placed one on each proofreader's desk, with instructions to follow these divisions. The result already, we think, has been sufficient economy to pay for your books, along the lines of simplification and standardization."

G. & C. Merriam Co., publishers Webster Dictionaries, say: "It should be a helpful compilation. It will be appreciated by printers and proofreaders."

Every proofreader absolutely needs it on his desk, and, as a wrong division at the end of a line necessitates recasting two slugs, every operator should have a copy on his machine.

Over 7,200 Words. 96 Pages. Bound in Cloth.

Handy Vest Pocket Size—3x5¼ Inches.

Price \$1.00, Postpaid. Special Prices in Dozen Lots.

A. A. MAYERSTEIN

510 Ferry Street LAFAYETTE, IND.



The Fastest Flat Bed and Platen Presses on the Market

7,500 Impressions Per Hour

THE "New Era" Multi-Process Press is a high speed, flat bed and platen press with an intermittent web feed.

Delivery-slit and cut into sheets or rewind attachments for perforating, punching, tag re-enforcing, eyeletting, numbering, etc.

Once through the press completes the job.

NEW ERA MFG. COMPANY

390 Straight St., Paterson, N. J.

Ad Mediums for the Small Shop—IX

Continued from page 29

about the production of a similar unit for himself. The power of example is strong. And many buyers of printing are unable to picture mentally the physical form of the kind of printed piece they would like to have. The printer's own advertising comes to them, not only as a suggestion for service but as a suggestion for form and treatment.

Admittedly, it would be a slow, heart-breaking process were the average commercial printer to abide by a determination to print *only* direct advertising. While in volume it is staggering in amount, there is also a staggering number of printers who are doing it. Those printers who prosper in the production of direct advertising exclusively ordinarily are firms which render far more than the printing service alone. But so far as additional business is concerned, direct advertising is a market too important to be neglected. If you are not now producing advertising-printing, perhaps it is only because you are arbitrarily taking the position of the printer first referred to, believing that "there isn't enough market" to make it worth while going after. Somebody is doing this kind of printing, however.

But while these retailers realize the need for advertising-printing which would be more individual in nature, their realization all too often is subconscious. It takes the actual *suggestion* to bring them to the point of determining to issue direct advertising of their own.

And who is in stronger position to suggest, or from whom could the suggestion more appropriately come, than the printer?

Two Books

By Mr. Goudy, the greatest living type designer, which should be in every printer's library. They are published by Mitchell Kennerley and are beautiful examples of the art of bookmaking.

The Alphabet, by Frederic W. Goudy

Second Edition, Just Published.....\$6.00

Elements of Lettering, by Frederic W. Goudy

A New Book in uniform binding with "The Alphabet" and its logical companion.....\$5.00

Order from

Ben Franklin Monthly

440 S. Dearborn St. Chicago, Ill.

PHONE MAIN 4757

Simpson, Bevans & Co.**Electrotypers
Engravers**322 West Washington Street
CHICAGO**Good
Electrotypes****Dinse, Page & Company****ELECTROTYPERS**

725 South La Salle Street, Chicago

Phone Harrison 7185

FRANK C. DRAKE COMPANY

PRINTING AND LITHO. INKS

1445 LARRABEE STREET

PHONE DIVERSEY 6083

CHICAGO, ILL.

AMERICAN FINISHING COMPANY, 500 S. Peoria St., Chicago

E. S. De LEON, Proprietor

TELEPHONE HAYMARKET 2446

VARNISHING—Labels, Book Covers, Hangers

GLUING, GUMMING—Labels of all kinds

STRIP GUM, GUM GLUE, EDGE GUM—Wrappers, Labels

DIE CUTTING—Outside, Die Labels

TIN MOUNTING—Hangers, Calendar Backs, Heavy Calendars

ROUGHING—STIPLING—ROLLER EMBOSING

Engdahl Bindery*Edition
Book Binders*412-420 Orleans St. (*Just across the New
Franklin-Orleans Bridge*) CHICAGO*"BOOKS BOUND BY US ARE BOUND TO SATISFY"**Telephone Main 4928***Perfect Register, Easily and Quickly Attained—Surely Retained!****The pressman working on plates mounted on the Warnock Diagonal Block and Register Hook System**

goes about the production of process printing and other intricate and close register work with an air of confidence and freedom from worry which enables him to produce the work in excellent fashion and in profitable time.

Are you worrying along with a fifty per cent system? Reasons why the Warnock plate-mounting devices are superior to all others are given in a comprehensive book, "Foundation Blocks of Good Printing," sent free upon request to

THE PRINTING MACHINERY CO.505 Fisher Bldg.
CHICAGOMain Office and Factory
412 East Sixth Street
CINCINNATI, OHIO45 W. 34th St.
NEW YORK

WALLACE P. ALLEN, President

N. H. UTZ, Vice-President and Treasurer

MILWAUKEE PRINTERS' ROLLER CO.**PRINTERS' ROLLERS
and Tablet Composition****Printing Machinery**

214 Greenbush Street

MILWAUKEE, WIS.

HARRIS & WALKER

Bookbinders and Finishers

TO THE PRINTING TRADE

INDEXING
DIE CUTTING
NUMBERING
PERFORATING
SCORING
CREASING
PUNCHING
EYELETING
ROUND CORNERING
WIRE STITCHING

Prompt Service at Right Prices

Telephone Franklin 2101
167 W. Monroe St. Chicago



The Climax Composition Roller Washing Machine

Cost for washing flat
bed press rollers, *any*
color of ink, 2 cents
per press, plus labor.

ROLLERS

Will not be damaged
Will be absolutely clean
Will do better printing
Will last longer
Will restore soft rollers
Will reduce your costs, by saving
time, money.

CHARLES H. COLLINS

501 Plymouth Court, Chicago

Phone Wabash 5069

Initiative in Newspaper Making

Continued from page 26

box, and a prestige for the association that has already made it a permanent concern.

It was the first time in 30 years the plan of putting the newspaper in the lead to develop a desire for a fair had been tried.

Sometimes little jealousies creep into the commercial clubs and community organizations and prevent harmonious action. The newspaper is free from such embarrassments, and can proceed as a representative of the public more effectively than almost any other enterprise. Experience has shown that in development matters a very small group of men, reasonable and of good judgment, can get better results than a large body with varying ideas. Every man knows just what ought to be done. Perhaps one out of a hundred will go ahead and do it. But when you show the way, proving by facts and circumstances that will appeal to the candid mind, and start the ball rolling, all will come in and as you progress with your plan they will declare, with honest conviction:

"Do you know that's exactly what I've said from the first we ought to do!"

Dutch Printers Ask Longer Hours

MR. R. A. AUSTEN-LEIGH (the president of the Master Printers' Federation of Great Britain) who recently attended a conference of the Dutch Master Printers held in Amsterdam under the presidency of Mr. Korthuis, reports that the most important item on the agenda was the matter of the new contract with the trade unions, which it is proposed should come into force on January 1st, 1923, and continue for two years. Its chief provisions are (1) that wages are to be reduced from 1s. 5d. an hour to 1s. 3d.; (2) that working hours are to be increased from 45 to 48; and (3) that master printers are to be allowed (in case of trade falling off) to dismiss such workmen as they please, instead of as at present the latest man taken on. Further, the proposed contract contains a sliding scale for wages according to the index cost-of-living figure, whereas the previous contract only provided for wages increasing. The new contract is the upshot of long discussions, spread over three months, by a mixed commission (under Mr. Diemer) of employers and employees. After considerable debate it was approved by a very large majority and it now only remains for the unions to accept it. Unfortunately the men's leaders in submitting the contract to their constituents have declined to recommend it, but considerable sections have already agreed to it. The remaining (but largest) section will now ballot on it.

There appears to be a large amount of unemployment among the Dutch printers, from 2,000 to 3,000 being out of work, out of a total of about 18,000.

Business Is Waiting for You

See pages 5 and 57



The SEINE MENDERS

Carefully examining every mesh for rot or tear, the deep sea fisherman takes no chances with his gear.

One weak part and all his labor and a goodly part of the catch are in danger of being lost

In the preparation of a costly advertising campaign, one poorly executed part may mar or utterly nullify the advertising value of the rest.

Implicit confidence can be placed in the Art and Engraving Service of the Barnes-Crosby Company specialists in these two vital elements of Advertising



BARNES-CROSBY COMPANY

E. W. HOUSER, President

**Advertising Art Studios
Photo-Engraving Shops**

226-232 West Madison Street
Chicago, Illinois

1101-1103 Locust Street
St. Louis, Missouri



Are YOU profiting by
non-distribution?



Or paying for expensive
hand distribution?

Save Money with Display Intertypes

Glance through any issue of your newspaper, or any of your job work, and note how much display type is set in 36-point and smaller sizes.

Have you ever considered how much you could save by setting all that display composition—up to full width 36-point bold—on Intertypes?

Of course you would need a wide range of sizes and faces. **We have them.** And we also have machines so flexible that the operator changes from one face to another as quickly as a hand compositor can change from one type case to another.

Display composition on Intertype slugs is very profitable. It saves time. The slugs are easy to handle, easy to make up. **And there is no distribution.**

Incidentally, the Intertype is the **only** line composing machine which sets display and ordinary text composition on slugs up to 42 ems (7 inches) in width.

Let us go into this with you, without obligation on your part, and demonstrate what you could save by setting display on Intertype slugs.

Intertype Corporation

50 Court St., Brooklyn, N. Y.

Middle Western Branch, Rand-McNally Bldg., Chicago

Pacific Coast Branch, 560 Howard St., San Francisco

Southern Branch, 160 Madison Ave., Memphis

Canada: Toronto Type Foundry Co., Ltd.

England: Intertype Ltd., 15 Britannia St., London, W. C. 1

INTERTYPE

This advertisement was set throughout on an Intertype, including the 30-point display, in the Intertype Century Series.

MAR 10 1923

BEN FRANKLIN *Monthly*

Volume 21

MARCH, 1923

Number 3

Resolute Ledger

A paper that fits the job. RESOLUTE is all that its name implies—constant in its guardianship of the facts and figures intrusted to it and firm beneath the stress of erasure.

RESOLUTE LEDGER, aside from its use as a serviceable, economical ledger sheet, is a good all 'round paper for any purpose requiring a tough body and smooth surface. Splendid for direct mail pieces. Made in white, blue and buff in a good variety of weights and sizes.



NEENAH

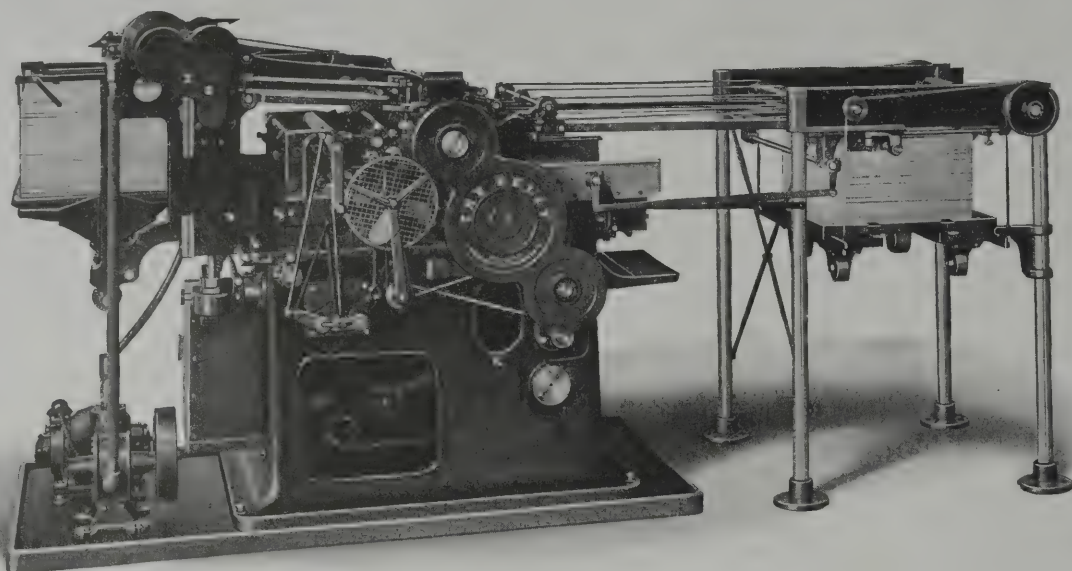
PAPER COMPANY

Neenah, Wisconsin

Makers of OLD COUNCIL TREE BOND, SUCCESS BOND, CHIEFTAIN BOND,
NEENAH BOND, WISDOM BOND, GLACIER BOND, STONEWALL LINEN LEDGER,
RESOLUTE LEDGER, PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

Note the Tear and Wear as Well as the Test



The Kelly Automatic Style B

FIRST in the thoughts and in the estimation of users operating nearly twenty-eight hundred presses. In a class by itself,—a producer—a profit-maker—a press without a rival. Kelly efficiency is proven by many years of successful operation in large and small printing plants everywhere.

Do Not Experiment! In the Kelly we offer an automatic printing unit—a real automatic which has run constantly and consistently for eight years in all parts of the world under the most exacting conditions. There is no doubt about the Kelly or its performance. It is tried and true and dependable. It is perfected in every detail and is the standard press for all work within its very broad range. The Kelly Automatic Press is not an experiment.

Buy on Merit, on solid worth, on a performance that has been and is now the wonder of the printing world. All kinds of work within its capacity are alike to the Kelly; process, color, half-tone and simple black forms are easily and perfectly handled with printing qualities and production that are a revelation. A half super-royal plus, built on simple and sensible lines, easily handled by your own operatives, the ideal press from every standpoint.

WRITE FOR QUOTATION AND CATALOGUE

American Type Founders Company

SELLING HOUSES IN PRINCIPAL CITIES

Ben Franklin Monthly

Published for the Employing Printers of the United States and Canada
Printed in Chicago, Ill., U. S. A.

Vol. 21

Single Copies 20 Cents

MARCH, 1923

\$2.00 the year

No. 3

Foreign Subscription \$3.00

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A New Home for a New Alliance

Let us lay emphasis upon the statement that Midland service is now complete for ALL your paper needs. The new lines are already broadening their reputation for dependable values. We only add that they are offered with our own earnest endorsement of their merits.

**Midland Papers
are practical
papers.**

The Allied Paper Mills of Kalamazoo stand pre-eminently as the middle west's leading paper making group.

Its dependable papers are now available through Midland's trustworthy service from a new home at 652 West Randolph Street.

This involves immediate response to requests for samples and made up dummies—quick delivery from Chicago stock and prompt mill shipments of regular and special sizes. The latter service is expedited by exceptionally speedy transportation facilities from the mills to the Chicago territory.

You are not asked to take the merits of these papers, or the service, on faith. We ask you to try them that they may win your confidence.

*Note our
New address
after April 1.*

MIDLAND PAPER COMPANY

652 West Randolph Street

Chicago

TELEPHONE MONROE 7310

Pages 32-64, inclusive, of this issue of Ben Franklin Monthly are printed on 70-lb. Allied Porcelain Enamel

PLEASE MENTION BEN FRANKLIN MONTHLY WHEN WRITING ADVERTISERS

LIBRARY
OF THE
UNIVERSITY OF MICHIGAN



Ben Franklin Monthly

Vol. 21

MARCH, 1923

No. 3

The Story of Dard Hunter

Who Turned Paper Making Back Into an Art and Raspberries Into Bread and Butter to Support the Artist-Paper-Maker-Printer

By DARD HUNTER

THE other day I read a little article about my work in paper-making and typography in which the writer said I had reached my ideal—just as if anyone could reach his ideal in anything. While the few books that I have produced have received considerable comment, both good and otherwise, no one knows their deficiencies more than I. My work in paper-making and typography has been purely experimental and has been, for the most part, carried on solely for my own pleasure. I do not lay claim to having achieved anything particularly adaptable to the modern printing industry as my researches have been chiefly along the line of old paper-making and water-marking.

While I am the first man in the history of printing to have made a book complete—paper, type and printing—I have no illusions as to the accomplishment. But to show that the whole experiment was of interest to the general public it is only necessary to say that articles about the books in question have appeared in hundreds of magazines and newspapers, totaling many millions of circulation. To my knowledge the story was chronicled in six different languages. I am told that my work in printing has received wider publicity than the work of any living printer. All of this goes to show that the general public is interested in the crafts of paper-making and printing when done in an individual and personal way. If my books have no other merit or recommendation, they are at least my own work and not a conglomerate mass of union-made paper, factory-made type and eight-hour-a-day printing.

My first work in book production was done about twenty years ago in one of the large print-shops that flooded the country with its

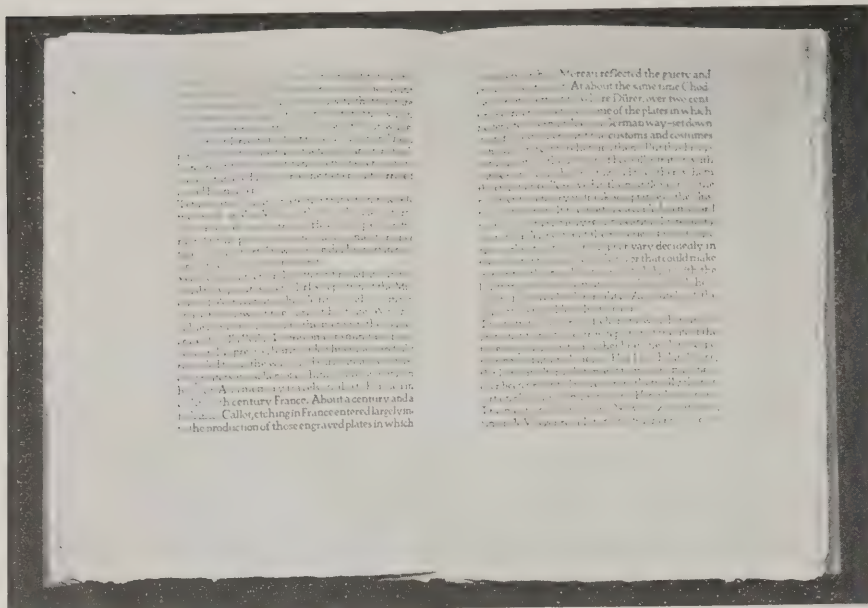
product. At this establishment I designed dozens of volumes; some passably good, others extremely bad—but all printed upon the so-called hand-made paper from Italy, with machine-made type and with the presswork done by men whose sole interest in life was to hear the clock strike five. These books, like ninety per cent of the volumes that were produced at that time (so far as book making in the higher sense goes) should all be re-pulped and made into packages for Shredded Wheat or wrappers for soap. Practically all the books that are produced today, even the private-press editions, lack something—and I wonder, in what, exactly, this something consists. It surely is not in neatness or rigidity or efficiency; and must therefore reside in that responsiveness to our variable minds—that human element—over which compasses,

squares and micrometers have no power.

Only today I received two small books that were printed by two of the foremost printers in this country. The presswork is that faultless machine variety in which the printing does not join with the paper but is rather a disconnected part of it. A lack of unity that comes with all *dry-printing* on hand-made paper. I do not mean that the type should be sunk into the sheets so that the reverse side looks like a plowed field, but there is a happy medium that simply cannot be reached by printing hand-made paper dry on a power-press. The whole make-up or construction of hand-made paper from the original rags to the animal sizing is against dry-printing, and those who attempt it always get the uninteresting result shown in the two books I have just received. The paper was fed into the press against the deckle edges and not hung on pins. The result is that there is not a page in either book that "lines up."



DARD HUNTER



Two open pages of "The Etching of Contemporary Life" printed by Dard Hunter. This and the edition of "The Etching of Figures" are the first books in the history of printing to have been made by the labor of one person — the type, paper and printing.

Printers who insist on printing dry on power presses should use only machine-made paper with which it is possible to combine the three mediums, paper, type and printing, into something like a real piece of work. All constituents should be either hand-made or machine-made; not a combination of the two. Our best printers often fail to realize this and insist upon giving their printing "tone" by using hand-made paper, machine-made type, dry-printing and power presswork; a combination which will not harmonize.

When we look over the worth while things that have been handed down to us from centuries past we find that usually it is the individual work that has been preserved and cherished. Many of the first printed books are pleasing not only because they are old and surely not because of the perfect type alignment, smartness of presswork or smoothness of paper, for of these three characteristics they have none. But the old volumes are pleasing because they are individual efforts in craftsmanship. Does a modern Italian mill-hand care anything about the paper he is making or about the important part it is to play in an American printed book? He does not; no more than the machine-tender in a type foundry cares about the type he is helping to produce or where it eventually will be used. Of course the machine-made thing is always the more perfect, it always will be, for the hand of man cannot compete with the machine in accuracy, smugness or speed.

I have had experience with machines, for, practically, I was born in a print-shop, since my father, grand-father and great-grand-father were printers. However, after

many years of working at book printing in the regulation way I began to realize that if I really wanted to do anything individual I would have to get out of the beaten path and work in the manner of the first printers who had a love for their work and who produced specimens of typography that all the machines in the world have never been able to excel.

It was my desire to have individualized paper for my printing, and the European product did not please me. Also, I wanted my own type-face, not the mechanically reproduced type from a pen and ink drawing by a series of machines, but type made by the use of the hand-cut steel punch, so that the printed page really would reproduce the original sculpture of the letters. In modern type-making the gap between the original drawing of each letter and its impression on the printed page is great because so many machines and personalities enter that the printed page from this type loses its personal characteristics. Nearly all modern types simply have

been re-drawn from enlarged photographs of the work of the old masters, but they never can have the same spiritual feeling because the old types were made by methods entirely different from those in use today. However, when types that have been made from the original steel punches which were cut by the designer himself are used, the printed page becomes personal in the extreme, for the worker's sculpture of the letters is but little removed from the type and printing itself.

I had been using factory-made type for years and while it does have a self-satisfied air about it, I always felt like a mere copyist when I printed with it. The foreign hand-made paper always bothered me; it seemed so impersonal and lacking in feeling. There was only one thing for me to do and that was to make my own paper and type, and though I had Moxon's book on typefounding, it was rather a hard matter for a novice to know just where to begin. I became deeply interested in old paper-making and started to gather every scrap of information I could on this subject. It is now gratifying to me to know that I have been able to amass the most extensive collection of books on old paper-making and water-marking to be found in this country. I must confess that of my experiments both in paper-making and typography I have found more interest in the former.

The idea for the one-man book was in my mind many years before I was able to carry it to completion and in the meantime I had graduated from the *Graphische Lehr und Versuchs Instalt* in Vienna and also the *Kunstgewereshule* of that city. It was at the former institution that I had the pleasure of studying lettering with Rudolph



Two lines of the type made by Dard Hunter for his book, "Old Paper-Making". The type is held in a composing stick dated 1604, now in the Smithsonian Institute. (Photograph by courtesy U. S. National Museum.)



Dard Hunter's present private press occupies the building to the left of this illustration. From a coloured lithograph, dated 1851

Von Larisch, the foremost European authority on this subject. Later I attended the Royal Technical College of London where I studied type design and tool making. My knowledge of paper-making was gained in English and continental mills. I returned to America with the hope of accomplishing the task which had been in my mind for many years: the production of a book complete with my own paper, type and printing.

The first thing I did after reaching America was to search for a location in the country where I could have a small stream of pure water for paper-making and a suitable place for the making of type. Such a property was located near Marlborough-on-Hudson, and as the stream had been dammed by the original owner of the farm, I at once set to work building a paper mill. This I modeled after a cottage in Devonshire, using the half-timbered construction and thatched roof. The mill was equipped with paper-making appliances that I had procured from an old mill in Wiltshire, England, which was demolished a number of years ago to make room for a tannery. These appurtenances were the same as had been used for paper-making three hundred years ago. The whole of the old mill's interior was brought to this country. After the mill equipment was in place I built a wooden water-wheel and from the power of the brook I turned the ancient appliances that had been silent for over a century. With a stock of Irish linen rags I went to work at making paper in the same manner as the fifteenth century workers had made it. One of the rooms in a two-hundred year old house which I acquired with the farm had a large oven and chimney, and I converted that room into a typefoundry.

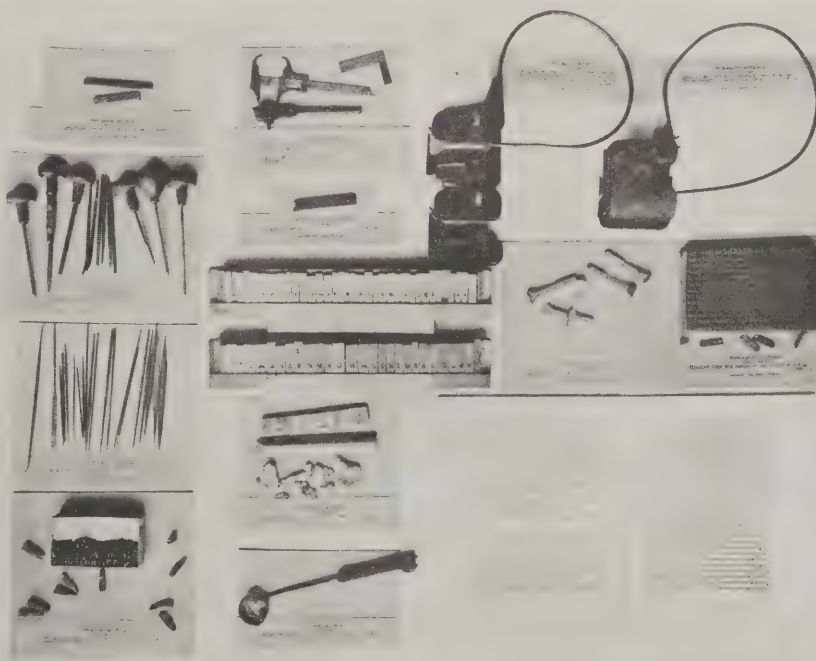
My materials for book printing hitherto had been paper from the union paper mill and type from the commercial typefoundry. All I had done heretofore was to set the type, ink it and place a sheet of paper upon the form and pull the lever. How easily the modern printer works!

Now my materials for book production were to be linen and cotton rags for the paper, and steel, copper, lead, tin and antimony for the type. What a different task book printing became with these raw and

upshaped materials from which to work! When there was water enough to turn the cumbersome wooden water-wheel, I made paper; each sheet separately in a hand-mould such as had been used four hundred years ago when paper-making was an art rather than a trade. When there was no water-power to reduce rags to pulp I busied myself with the type-making. First each character of the alphabet, both upper and lower case, had to be cut on the end of a steel bar. These punches were then driven into copper pieces which, after justifying, became matrices. The type was then cast in a hand-mould. For my project it was necessary to cast over one hundred thousand pieces. (During the whole of this period I kept things going by growing raspberries on the farm, and each season I shipped to the New York market something over six tons of the fruit.)

My original idea was to print a book of my own writing on the subject of old paper-making and water-marking, a subject in which I had grown much interested and which, although little pursued, was to me far more of a study than type. However, the book, "Old Paper-making," was a huge task and one that quite

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Tools, punches, matrices and type moulds used by Dard Hunter in making his type. Two pages of "The Etching of Figures" shown in the lower right hand corner. This exhibit is now in the Smithsonian Institute. (Photograph by courtesy U. S. National Museum).

Marks of Quotation in Early Printing

Quotes of Early French Printers Set Along Each Line of Quoted Passage at Outer Margin of Page

By DOUGLAS C. McMURTRIE

Condé Nast Press, Greenwich, Conn.

THE marks of quotation are very frequently used in present-day printing. Yet when we endeavor to discover anything regarding their origin or history, we find almost no reference to them in the typographic literature.

But one course is open to the interested inquirer on this point as well as on the history of other features of typographical style, and this is to examine hundreds of volumes printed at different dates and places, and note the practice which they exemplify. During the course of the last two years I have made some study, along these lines, of the history of quotation marks, and although the inquiry is as yet far from complete, it may be of interest to report some of the preliminary findings.

Inquiry regarding the origin of marks of quotation seems to indicate that they originated in France, some time in the latter half of the sixteenth century.

Two commas were set in the margin opposite each line of a quoted passage. In each case they were set in the outer margin, that is at the left end of the lines on left-hand pages and at the right end of lines on right-hand pages. The commas were not set in the regular type measure, but were evidently added to the pages after they were made up.

On left-hand pages two commas of the font, set in normal position were used; on right-hand pages the commas were inverted.

The rule was that two commas, either upright or inverted, were placed opposite each line made up in whole or in part of the quoted passage. There was no means of marking the exact point where the quotation began or ended. If the cited passage began with the last word of a line, that line carried the quotation indicators. In like manner, when a quotation ended with the second word of a line, that line also had commas opposite it in the margin; the same as though the line were made up entirely of quoted material.

It would be a very considerable task to fix with certainty upon the very first book in which commas were used to indicate quotations. I have examined a good many published in the last half of the sixteenth century, and up to the present time, the earliest volume I have discovered in which quotation marks were used was published in Paris in 1585, entitled *Histoire de Portugal* by Jeronimo Osorio da Fonseca. This is a book of over 1,400 pages.

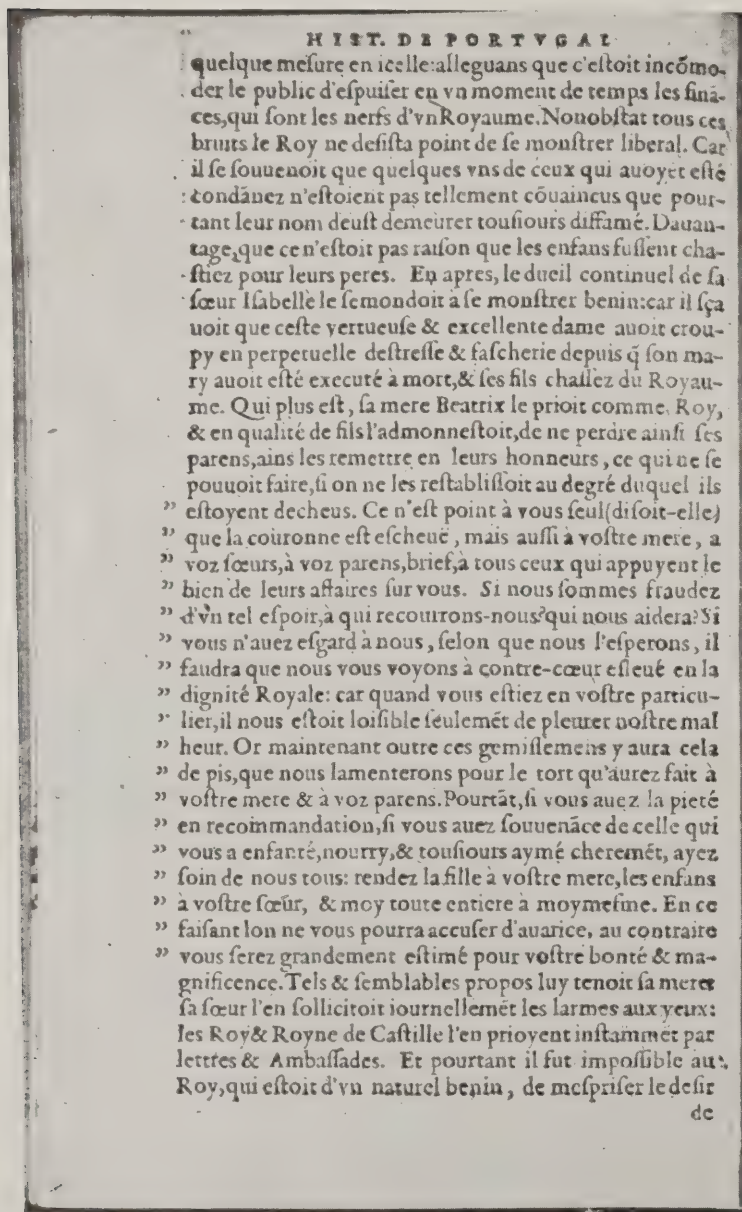
In this volume, as in all the earliest books in which quotation marks appeared, the practice affecting their use is inconsistent, and it is clear that the printer was not quite certain as to rules.

In several places, the quotes do not stand in accurate relation to the beginning and end of a quoted passage,¹ sometimes beginning too early; other times ending too late. In one instance, one of a series of quotes is upside down, the remainder of the series being in correct position.² At some places³ in the book quotation marks appear opposite lines in which no direct or indirect quotations are discernible.

Because of the addition of the marginal commas after the page was set, their alignment in relation to the lines of text varies widely.

It will be recalled that commas in normal position were used on left-hand pages, while those on right-hand pages were inverted. This rule is not followed consistently. While one right-hand page⁴ uses the inverted commas correctly, the right-hand page next following⁵ has commas in normal position in the outer margin. Similar inconsistencies occur in other places.⁶

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Page from Fonseca Volume Showing Quotation Marks

¹ Leaf 113 recto; 263 recto; 264 recto; 306 recto; 532 verso.

² Leaf 306 recto.

³ Leaf 97 recto; 191 verso.

⁴ Leaf 35 recto.

⁵ Leaf 36 recto.

⁶ Leaf 194 recto; 536 recto.

Mixing Brains with News Display

Unsuspected Opportunity for Creative Typography
Is Sometimes Found in Newspaper Want Ad Copy

By FREDERICK AMES COATES

NEWSPAPER work is such a specialized branch of the printer's art that there are few contributions which can be made to it by the trade journals. For that matter, the individual compositor is likely to think that he can make no contribution to the style of the matter he sets. The news columns offer no chance for individuality or judgment, even in their heads; large ads usually owe their form and style to the advertising manager rather than to anyone within the newspaper office; small ads of the classified type have a fixed form, depending on the style of the office, with the first word or two generally set in agate caps, utterly regardless of their importance, and of the occasionally ludicrous results obtained.

But there is a kind of advertisement called "Classified Display," sometimes run under that or a similar caption, sometimes interspersed with the plain classified ads, in which the compositor has a chance to use his knowledge and his taste. Very little chance, it might seem; frequently slugs accompany the copy as it comes to him, and the lines to be displayed are marked. Yet in most daily newspaper offices, a considerable number of these ads go over the board with only the size marked on them. There are thus a few principles which will be of value to the man in the alley of a daily paper, and which he might carry with him into the rush which is always the attendant of his work.

Such a line as "For Sale" need never be displayed. If the column in which the ad appears does not bear the identifying caption, the ad itself at any rate is likely to make its own purpose evident. These words when they appear in the copy should be set small; the article or articles advertised deserve the display. The ad-man is likely to feel an urge to display them if they appear first in the copy; but he should suppress the impulse. Auction ads appear to be an exception; but with them, the words "Public Auction" are usually accompanied by the name of the auctioneer, and constitute in some measure his trade-mark, which he wishes to keep before the public, aside from his advertising of any one particular sale. Furthermore, an auction usually embraces a large list of items, of equal or similar importance, which must be run in a fairly small type; so the caption is the sole means of securing display.

The name of the seller or advertiser should be sometimes displayed, sometimes not. A good general rule to follow is this: If the name is that of a frequent advertiser, and the ad is in line with his customary business,

display the name. He wants people to become familiar with it even if they are not interested in that particular advertisement. For instance, an ad for "Help Wanted" by a department store ought to feature the name of the store, and this will probably be demanded and marked on the copy; not because the hiring of help is the store's main business, but because of the cumulative effect which its name will have on the casual reader in addition to the regular store advertising. A "Help Wanted" ad from a

broker's office, on the other hand, needs no such name display. Though a broker may advertise his business in other columns of the paper, that business is not of a nature which needs to be kept before the readers of the employment columns.

A real-estate man advertising tenements to rent should have good display for his name; an individual owner running an exactly similar ad does not need it, and if used, it only detracts from the space available for displaying the features of the "rent" in question. The reason is obvious: the dealer wants his name to be remembered by the reader; such recollection is to him an asset for the future, constituting a sort of "good-will."

The individual renting a house or flat has not such desire; once the advertised place is rented, he has no further need of the public memory; he has nothing else to rent. The same principle may be readily applied to other forms of classified ads. Is the name signed to the ad a business asset? If not—run it small! The interested person reading the ad will find the name, though it be set in agate.

It is a truism that a "blind" signature, such as "B 34, News," a telephone number, or a street address without a name, never requires display. Yet how often do we see such lines brought out in large, bold type!

It is of course true that an ad with ample space, and few lines—one in which large sizes are used throughout—should not "fade" into agate in even the least important line. A sense of proportion should always be the guide. Ads with one line of 36-point condensed Gothic and one or two more in small body type are by no means uncommon; sometimes they are demanded by the advertiser; but they constitute a very poor use of space.

Perhaps a more frequent condition is that of an ad paid for at display rates, for which so much copy has been furnished that large sizes of type are out of the question. Occasionally such an ad is found in bold caps of a small size, perhaps with a two or three-point rule box around it. This, too, is poor display. Caps are notoriously less legible than lower case. Naturally, the smaller the size, the less

When you pick up copy for a blind ad do you set the key number, "SK556 News"—or whatever it is—in 36 point Cooper Bold? Probably not, but things almost as ridiculous happen.

Mr. Coates believes that intelligent setting of newspaper display and classified ads will repay the compositor and his boss.

To the expression of this belief he adds a few specific suggestions which are worth following if you are a newspaper publisher.

—The Editor.

readable they are. And when they are in bold type——! It might almost be adopted as a principle that a face such as Clarendon bold should never be used in all-cap lines in sizes below ten-point. Far better would it be, in an ad presenting this space problem, to run a single line in eight-point Gothic, and the rest in plain light-face body type—dispensing with the box if necessary.

A principle which applies to all printed jobs as well as news ads, and which is too often ignored, is never to run a subsidiary display line in caps under a principal display line of lower-case. If the heaviest display is in caps, then what follows may be appropriately either caps or lower.

The general principles of typographic display, such as that regarding the use together of type faces which “swear at” one another, should of course be observed by the ad-man; and every printer is familiar with them. About the only transgression in this respect which is at all commonly found in advertising columns is the too-frequent use of heavy condensed type in large faces. Sometimes a line is marked for display with little regard to the number of letters in it, and to get it in requires a condensed face. Often the matter that follows is of a size of type much smaller than the displayed line. There is such a thing as “size harmony” in ads as well as harmony of shape; and any ad which contains less than four sizes of type would be the better if the largest size used is not more than three times the point size of the smallest. Thus, in a small ad containing some lines of agate, 14-point will

give a more effective display to the principal line than a larger size could do; and will give it without resort to a face condensed out of harmony with the rest.

It is not to be pretended that the small ads of a daily paper strive much after art, as it is known in other branches of printing. Perhaps it would be a mistake for them to try. At any rate, the hints given above are not intended to revolutionize the make-up of newspaper advertising columns. Their sole aim is to point out some respects in which, accepting ad-room conditions as they are, the general run of small ads may be kept up to a creditable level of typographic merit.

English Doctor Points Way to Phthisis Prevention

AN IMPORTANT contribution to the knowledge of why printers are subject to pulmonary tuberculosis and how this dread disease may be prevented, is contained in a letter from Dr. E. Halford Ross of London to the *London Times*, as follows:

“During October and November, 1920, you published a series of letters from me on printers’ phthisis. In these it was enunciated that silica-grit, when breathed, is the active factor in the causation of consumption; and it was maintained that the elimination of dust by constant cleanliness should encompass the prevention of the disease which is most prevalent among printers.

“The letters gave rise to considerable controversy, and it is with great interest that I am now able to relate the result of a practical test. Phthisis had occurred in the printing department of the Bank of England, as in other printing works. Therefore, when the large new building in Old-street, E. C., was nearing completion, in the autumn of 1920, it was suggested by the head of the department that a vacuum-cleaning plant, with pipes carried to every floor, having a central exhaust engine with dust containers in the basement, might be a satisfactory means of keeping the new premises thoroughly clean. This was installed, and has been used continually and systematically over all floors, walls, cupboards, type-cases, etc., by a specially trained staff. Detailed medical notes and reports, from varying and independent sources, have been kept of all cases of illness, even of minor ailments; and in order to make the experiment free from error similar records were also kept at another new factory near London, which was engaged on similar work, but in which such cleaners had not been instituted.

“In neither works was there a picked population, but persons of all ages, including many newcomers, were employed. Two years’ careful observations are therefore available. During the first year the new factory above referred to had five fresh cases, one of which has since proved fatal. It was then extra-cleaned; and during the second year there were none. But the Old-street premises of the Bank of England, in the heart of London, have remained free from new disease throughout the whole two years—a remarkable result in a large staff engaged in a most phthisical trade; and the average number of days lost per annum per person owing to ill health (estimated by the method published by the Industrial Welfare Society in its *Journal* of December, 1921, as eight in factories generally) has fallen to between five and six days in these works.

“The conclusion is that phthisis may be prevented in certain printing shops if preventive measures are taken. If it can be prevented among printers, it can surely be reduced elsewhere. The constant, systematic elimination of dust should lead to the curtailment not only of consumption, but of many minor illnesses.”

EPITAPHS OF WHIMSICAL PRINTERS IV

♦ ♦ ♦

GEORGE FAULKNER

A PRINTER OF DUBLIN

DIED 1775

Turn, gentle stranger, and this urn revere,
O'er which Hibernia saddens with a tear;
Here sleeps George Faulkner, printer! Once
so dear

To humorous Swift and Chesterfield's great
peer;

So dear to his wronged country and her laws;
So dauntless when imprisoned in her cause;
No alderman e'er graced a weightier board,
No wit e'er joked more freely with a lord.
None could with him in anecdotes confer,
A perfect annal book in Elzevir.

Whate'er of glory life's first sheets presage,
Whate'er the splendour of the title page;
Leaf after leaf, though learned lore ensues
Close as thy types and various as thy news;
Yet, George, we see one lot await them all,
Gigantic folios or octavos small;
One universal finis claims his rank,
And every volume closes in a blank.



Without and With

In Praise of Mr. Ben Day

Stock Ben Day Films Are the Printer's Good Friends
If Only He Will Study and Use Them Intelligently

By RICHARD E. BAKER

WE MAKE surprisingly little use of stock tints," writes Charles E. Dawson in *Penrose's Annual*. "The only reason I can discover for their neglect is that we have never quite got the habit of using them or rather of using them to the best advantage."

Mr. Dawson had England in mind when he wrote, but he wrote as truly of the American printer, especially the small town American printer. For are there not still those among us who, when asked about Ben Day, answer, "I have never met the gentleman!"? Of Bens there have been many among the printers' friends and not the least of these is Mr. Ben Day Process.

It is true that he may be imposed upon and asked to do more than his share of an illustrating job with a resultant conglomerateness of effect that is horrible. The picture above, used by Mr. Dawson to illustrate his point and frankly admitted by him to be overdone, is almost a case in point, but it does show successfully what a range of possibilities there is in this method of varying the monotony of bare line drawings without incurring the expense involved in retaining an artist to put all of those little lines into his work.

I have seen (and so have you, no doubt) line drawings of houses reproduced with Ben Day films which looked as though a drunken, sleep-walking sign painter had tried to imitate a pack peddler's stock of polka dot ties and had succeeded in picturing an insane dream, but I have seen, too, excellent designation of tapestry denim, as in the day-bed shown above, fine Belgian linen, as in the wing chair, hand-blocked cretonnes, as in the window hangings or quaintly figured percale, as in the lady's

dress. And how much more attractive they are than the bare and uninteresting outline drawing from which this picture was taken!

In recommending Ben Day, or mechanical shading, you may run into the argument that the use of these stock screens result in stiff and mechanical appearance, just as the music of a piano player is unfeeling. But the man who tells you positively that a mechanical piano player cannot play with expression has never heard the Welte Mignon electric reproducing piano. He has in mind, perhaps, those things on wheels which created a sensation twenty years ago and which were mechanical enough in all conscience.

Similarly, the person who decries all mechanical shading has probably seen a few screens badly used. His first duty, and yours, in the consideration of this remarkable time and money saving process, is the acquisition of your engraver's latest specimen book of stock Ben Day films. If he is a good engraver that book will give you a large enough variety for all of your purposes.

And then, after you have looked at it, familiarize yourself with each screen, and keep an open eye for its uses when your customer submits line drawings to you for reproduction in his mailing pieces.

And when you order screens order them by number, that is, select the screen yourself, or let the engraver know definitely what kind of paper you are going to use.

Of course, calling Mr. Ben Day in to help the appearance of your line etchings will cost you a little more than leaving him out, but so does butter cost more than oleomargarine! And butter continues in well-earned popularity.



Verification of Bureau of Standards Sheet Size Recommendations

THE cabinet illustrated herewith shows 13,000 different printing jobs out of over 27,000 jobs analyzed during 1922 in connection with the Bureau of Standards' survey of commercial printing paper requirements. The literature on the left side of shelves is the stitched booklet work and those on the right side are the unstitched circular jobs.

This collection of printed literature classified into approximate group page sizes clearly shows that the vast majority of current printing jobs fit the four sheet sizes recommended (but not yet approved) to the Bureau of Standards by the Committee on Simplification of Paper Sizes and Grades, these being 26x29, 25x38, 32x44 and their doubles and 35x45½ for book paper and general printing requirements to be stocked by the paper merchants.

The top shelf of the cabinet shows the 3½x6¼ or 6¾ envelope stuffer group size. The majority of this literature cuts from 26x29, 25x38 and their double sheet sizes.

The second shelf from the top shows the 4x9⅛ approximate group page size literature which fits No. 10 envelopes. The majority of the literature on this shelf in both the stitched and unstitched forms cuts from 25x38, 38x50, 32x44, 44x64 and 35x45½. Note the great amount of printed literature that comes within the 6¾ and No. 10 envelope range.

The third shelf from the top shows the 4½x6 approximate group page size. This page size cuts from 25x38.

The fourth shelf from the top shows the large percentage of the so-called pocket-booklet literature of the approximate group page size of 5½x8½ which cuts out of 35x45½ sheet and the 5¼x7⅝ that cuts from the 32x44 sheet. The far end of the row of booklets contain a number of booklets that were cut from the 30½x41 book paper size which was recommended by the Committee on Simplification of Sizes and Grades as a standard for book publishing use but not for paper merchants to stock as a commercial paper size. Note the large percentage of literature coming into these pocket-booklet sizes. The percentage of unstitched circular advertising in this classification is small.

The fourth shelf from the bottom shows the 6x9½ group page size which cuts from 25x38 and 38x50.

The third shelf from the bottom shows the 7¾x10⅝ Purchasing Agents Standard Size catalog which cuts from 32x44 and 44x64 sheet sizes. The right-hand end of these booklets are the 6¾x10 catalogs that cut from 28x42. The large percentage of 7¾x10⅝ size is undoubtedly due to the activities of the purchasing agents' association in their campaign for catalog standardization which has been in progress during the past two years. Also in view of the fact that cover sizes of 22½x28½ were discarded and a new size of 23x33 introduced through the efforts of the United Typothetae of America and the purchasing agents, the 6¾x10 catalog size, cutting from 28x42, has undoubtedly declined for this additional reason of not having available cover paper sizes that cut without waste for this latter size catalog. The new cover size 23x33 fits the 32x44 sheet.

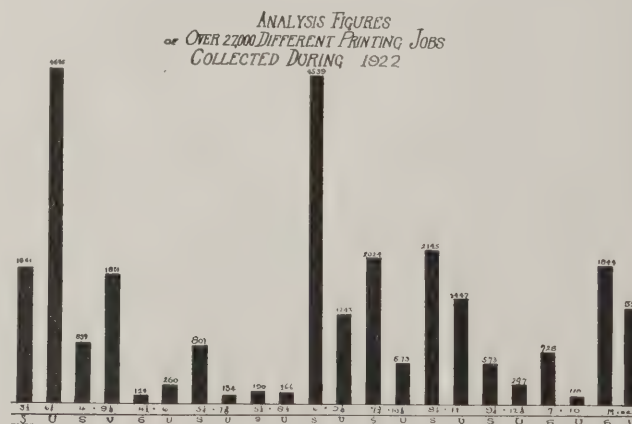
Production figures secured from a number of the leading book paper mills regarding their sales of 28x42 in comparison with the other sizes indicate that the average for this sheet size is about 3 per cent. This checks up with the fact that the 6¾x10 booklet and catalog runs less than 2 per cent of the thirty thousand odd jobs surveyed.

The second shelf from the bottom shows the 8½x11 group page size which cuts from 35x45½ sheets. The literature at the end of the shelf comprises the unstitched forms that also cut from 35x45½. The group of literature in the center of this shelf is made up from the miscellaneous circular forms that did not fall into any of the approximate group page sizes.

The bottom shelf shows the 9¼x12⅛ page size group and the literature at the end of the shelf shows the unstitched forms of circulars that also cut from the 25x38 and 38x50 sheet. The three groups of literature in the center of this bottom shelf are as follows: the left-hand group of booklets are stitched forms that did not come within any of the approximate group page sizes and the center group are three parallel unstitched forms that did not fall into the group sizes and the third group of literature is made up of unstitched mailing folder forms that were also outside of any of the group page sizes. In other words, there are but four small groups of literature that fell outside of the range of the four sheet sizes recommended by the Committee on Simplification of Paper Sizes. No advertising man would claim that if these jobs had been produced in a standard size the results would have been reduced.

The accompanying chart shows the ratio of the various pages size groupings of over 27,000 jobs which were secured for the guidance of the

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Individual Plant Research

The Central Research Bureau Covers a General Field Well, But Individual Problems Need Individual Bureaus

By GEORGE NORTHROP VOORHEES

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NEARLY every large manufacturing business has in the last few years taken cognizance of the necessity for the installation and operation of a department of research to develop all the facts regarding that business. To date there is probably no one printing plant which has organized such a department, as very few have yet realized the almost infinite possibilities of research for the betterment of the individual business.

Such a condition may be caused by the fact that as an industry the printing business has many ramifications, many specialties, and many ways of manufacturing the same article. Although it is probable that the principal reason is that printing is nearly all a made-to-order product.

For solving the problems which affect the whole field of printing, the department of research for the entire industry is the solution. But, as a practical proposition, it is impossible for a department covering such a broad field to attempt to make the necessary exhaustive study required to find the answer to the problems of the individual plant.

Broadly speaking, research work in connection with a going business should be the gathering together and compiling of facts relating to that business; and from these facts plan methods for its betterment; whether it be cutting the cost, increasing the production, increasing the sales, or other changes for the betterment of the business.

In detail, the actual work should start with the classification of the business into main departments, each main department into minor departments (cost centers) and each minor department into the operations performed. The final classification should separate the operations into from two to hundreds of classes.

This classification of operation must be scientifically determined according to the kind of paper, class of work (plain type work to the finest halftone), grade of work (poor, good or excellent), size and other elements which have a tendency to change the amount of product per given period of time. Proper classifications of all operations (including the operation of making the sale) are the bases of all methods of increasing the production and cutting the cost per unit of product.

The ultimate aim of any cost system is to determine

the exact cost per unit of product. It is, therefore, essential that, not only the cost of the productive hour be obtained, but also the amount of time required to produce a unit of classified product.

It is easily possible for a research department, by means of accurately gathered and properly compiled classified production averages, in the individual plant to determine exactly what each employee, each machine and each department is accomplishing. Hence it is but a matter of mathematics to obtain the exact cost per unit of product by using such averages in combination with the hour cost from the cost system. General averages or average costs per unit of product based on general averages mean nothing except, perhaps, that they furnish a basis of comparison from year to year in one plant and even then will mean nothing if the character of the work has changed to any degree.

After a series of classified production averages have been compiled, it is but another step to the placing of advance pricing (estimating) as exact mathematics instead of on the basis of personal experience, guessing or general average with personal judgment being used as to the variation of a particular job from that general average. As incorrect advance pricing is today the largest

leak in the printing business, this department of the organization should be placed on an efficient basis before all others.

Next in order after systematizing advance pricing should be the installation of a planning and scheduling department. This department uses classified production averages for making up a time layout for every order going through for the most economical production in accordance with the equipment in the plant. In cases where an advance price has been made, the time layout is, or should be, already in existence as every advance price should be determined by means of an accurate time layout for its production.

The planning department is rightly named, as it should plan every order for production before it enters the plant. In doing so it also makes out complete instructions to each operating department for production, to the purchasing department for stock and materials, to the receiving department when materials

While the crying need for individual departments of research is felt more actively in the larger plants, the conditions which make it necessary obtain in every plant and the solution which Mr. Voorhees offers is equally applicable to the small plant.

Even though you who read this may represent the entire personnel of your establishment, you have either consciously or unconsciously departmentalized your work. When you are setting type you are the personnel of the composing room, when you are entering bills you are in the accounting department.

When you begin to look at productive processes with a scientific eye, you have added a department of research. Let George help you do it.

—The Editor.

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Ad Mediums for the Small Shop---X

The Printer Is in the Most Fortunate Advertising Position
Known to Business; His Own Ads Are Forceful Samples

By NOBLE T. PRAIGG

President, Praigg, Kiser and Co.

PRINTERS who want to build business through advertising can think seriously of a statement recently made by a business writer. Being a writer about business topics, he is naturally an observer. As a trustworthy writer, his observations must be accurate.

Hear him as he points out a conclusion based on an entire day spent in a retail store: "You can not imagine how ineffective the average approach is. Nine out of ten salesmen walk into the store and say, 'Hello, Smith, what can I sell you today?'"

And he adds that during the period he spent in the store, of twenty salesmen who called only two had a specific proposition to present. The others who had the "Hello, Smith" approach belong to that class of salesmen whose generality of appeal "soon becomes a meaningless mess of words to the merchant, and has about as much sales effect on him as if the salesman were talking Hindustani. It would do salesmen a world of good if they could spend a day interviewing salesmen, and hear themselves as their customers hear them," he added.

Similarly, it would do many printers a world of good to detach themselves from their author's interest in much of the advertising they issue and look upon it from the cold, calm, disinterested point of view of the printing buyer who receives it. For it is notorious that printers' advertising is "generality" advertising.

In many instances, this is excusable, because of the limitation of space. A blotter, for example, offers little opportunity for presenting a serious, detailed sales story. Blotters, rather, are publicity advertising. Newspaper advertising, in general, by virtue of its form, must also be publicity advertising in so far as the printer is concerned—unless by chance he should be able to outline and describe in his newspaper space such a faithful picture of what he has to sell that to a degree the newspaper reader sees the product advertised practically as clearly as if it were a printed specimen laid on his desk.

Consider, if you will, advertising that you have issued, that you have seen as produced by other printers. How many specimens stand out in your mind as having advertised a specific thing? How many were so definite in their sales message that the reader gained one idea and one only about that printer's service? Not many. That good old dual catch line of "Quality, Service" has become thin and gray with the passage of time. The printer with limited facilities says it, the printer with large facilities says it—all printers say it, and in consequence, it is meaningless except after the buyer has actually discovered by test how truly it relates to the printing service he tested.

Heretofore, it has been mentioned that there are just four points of influence which a printer's advertising

FOR ten months we have been giving our readers a monthly article by Mr. Praigg, written with a directness and practical understanding born of his long experience with printers' advertising, that make the articles a part of our readers' business equipment.

Supplementing each article, copy for four display ads has been furnished free of charge to paid subscribers of this magazine—one ad a week for use in a local newspaper, or, as many of our friends have used them, on blotters or other mailing pieces.

These ads are now familiar sights to buyers of printing from New York to the Pacific Coast. But there are hundreds of towns still unrepresented in our list of users. If your's is one of them, this is a good time to start.

As a further advertising help, BEN FRANKLIN MONTHLY is offering free copy for a series of advertising calendar cards. Details will be sent you if you ask for them. But don't let any grass grow under your advertising feet. We are making it easy for you by leading your good old advertising horse to the tank. It is up to you to make him drink.

—The Editor.

can bring to bear: First—the buyer must be familiarized with a plant's capability for service, and the desire of the plant's personnel to make that service a sincere and valuable factor in the buyer's business.

Second—the buyer's interest must be aroused at least to a subconscious wish to avail himself of the service when opportunity offers.

Third—good advertising will give life to that desire, and make it an active impulse to call the printer into consultation.

Fourth—through advertising quality, strength, and persistence, buyers will adopt the attitude that yours is a plant to which they can look for dependability which, after all, is more important in the average buyer's mind than a cut price. If a high degree of service and a low price go hand in hand, so much the better. But all things being equal, skillful advertising on the part of a printer will convince the user of printing that price is second to value.

In working out tangible forms of advertising which represent these four points, ornateness and elaborateness are not as important as they might seem. Sometimes they defeat their own purpose. Unless the buyer senses a similar need in his own printing, his tendency is to feel that the printer of over-elaborate advertising is an "art" printer, and is not considered in respect to utility. On the other hand, too bald a simplicity leads to the thought that the printer is not capable of more striking effects. But there is a profitable procedure in between, in which the printer *shows* quality, and intimates his ability to produce unusual effects without actually knocking out the prospect's eye in demonstrating it.

Someone once said that of all business men the printer was most favored of Providence for within his own establishment and under his own control were limitless facilities, not only for saying what he pleased about his service, but for showing how the service was performed. In other words, every facility is at his disposal for sampling his product and offering suggestions as to how that product can be used by business generally.

This is possible in practically every form of printed advertising which a printer produces. But how often, in circulating a folder, do you see the printer's suggestion to the reader that "We can produce folders like this for you," etc., giving suggestions for size, illustration, make-up, typography, and the like? In innumerable cases, when a printer produces a folder, broadside, booklet, or what not, a buyer arrives at the conclusion *himself* that a similar unit would be desirable in his business. He reconstructs the printer's message and adds to it for his own purposes the thought which the printer himself might well have introduced. But much advertising falls short because

it does not carry the specific suggestion. Or, as was said by the business writer mentioned earlier, the recipient soon comes to look on it as "a meaningless mess of words." By introducing a clean-cut thought about a probable printing need, your advertising:

Effectively paves the way for salesmen and inspires requests for them to call.

Outlines in detail for customers and prospects the variety of printing services you provide.

Gives point and personality both to your advertising and to your organization.

Develops business of a non-competitive nature.

An alert printer, working out a business-getting advertising program for himself, can place himself well above competition by using in changing rotation the various individual forms of direct advertising—booklets, broadsides, folders, sales letters, illustrated letters, blotters, portfolios, circulars, enclosures, mailing cards, pamphlets, and a house organ. These are all forms well within the production capacity of every printer—irrespective of the size of his plant.

A Rainbow Attracts

—but thus far there is no recorded instance of anyone finding the fabled pot of gold where the rainbow ends.

Printing may carry a wonderful kick—but unless it is a kick for a goal it falls short of its purpose.

And purpose is the function on which our service can build for you most effectively. It is not enough merely to say, "Let's get out a folder," a circular, or a booklet. Before we get it out, let's talk over the exact mission which it is to perform.

Form, paper, typography, and color may vary greatly according to the mission.

*Here at Telephone a salesman
is always ready to answer your call
"to talk it over."*

S I G N A T U R E

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Thirty-seventh of a series of fifty-two newspaper ads prepared by Praigg, Kiser & Company for readers of BEN FRANKLIN MONTHLY. Three more for February will be sent free upon request. The ads to be set two columns wide—six inches high.

"ASIDE FROM THAT IT'S ALL RIGHT"

By WILL RANSOM

"PLEASE go as far as you like" is the first thing on top of the pile this month, on a mailing card from Marion S. Burnett. Well, I would, anyway, but his permission is appreciated, for I disagree with him on a point in his reprint of the ad, "About twenty-six years ago." And old type-face little used but attractive, is arranged in an excellent layout, but is marred by deliberate use of wrong-font letters. There may be times when that stunt is allowable, or even desirable, but this does not seem to be one of them.

"With Mitchell Kennerley's Compliments" always indicates something interesting. This is a catalog of a special exhibition at the Anderson Galleries, New York, of sculptures and tapestries unusual in importance and value. It is set, very largely, in Kennerley caps and printed on French hand-made paper, and is altogether magnificent. After my recent reference to one of Mr. Kennerley's books, he will suspect that I am a member of the Movers' Union when I suggest that the type on the cover might well be moved a little to the right to match the two following pages.

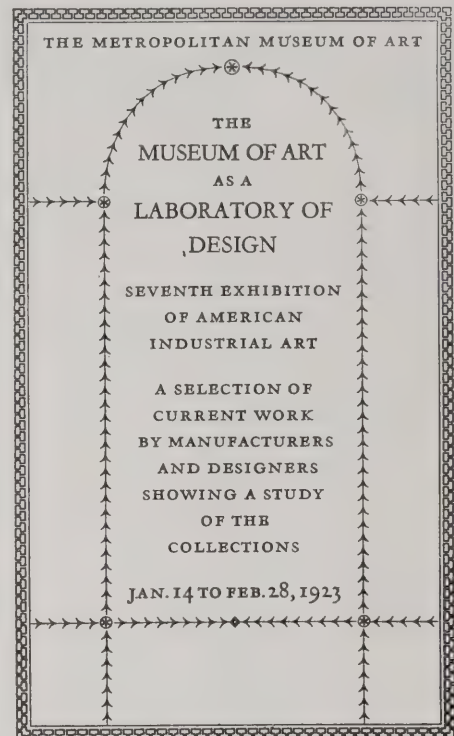
From Gothenburg, Sweden, comes a Programme of the International Congress of Printers, to be held there June 4-6 of this year. It is a four-page folder, printed by Wald Zachrisson, who has established an enviable international reputation as a master printer, not only by excellent production, but also by his interest in the work of other printers throughout the world and his efforts to establish contact with them. The programme is very simply arranged on a four-page folder, 9x12, set in Bodoni and perfectly printed. A notable feature is the announcement of a lottery for a large automatic self-feeding press, a form of diversion unknown in this country.

Ben Pittsford's contribution this month is a mailing card by which buyers of printing may secure the publications that Ben has prepared to help them buy printing easily and intelligently. The card itself is a good arrangement of much matter in small space. I prefer the use of one series of type, insofar as possible, but in this case he has used three different faces without any noticeable clashing.

Blotters are always good advertising items for a printer, and H. R. Morgan & Co. of Chicago have done a good, plain, workmanlike job, though it hardly has that elusive quality of "distinction" which I feel should mark printers' advertising of their own work. The layout of this piece would be improved if the line, "Make Us Prove It," were dropped about 12 points so that it might stand by itself instead of being a tag to the solid paragraph.

The Polycraft Press, Philadelphia, seem to be specializing on process engraving, or embossing process, and with excellent results. The two specimens show excellent craftsmanship.

The Allied Paper Mills, Kalamazoo, Michigan, show their Allied Victory Dull Coat in a beautifully designed and executed four-page folder. My copy is a bit marred by the half-tone on page two, which is "not so good." The fault is perhaps in the cut, as the opposite page is perfect.



*Cover from the Metropolitan Museum Booklet
Printed by W. E. Rudge*

Our language is painfully inadequate in superlatives when it is necessary to comment on such a booklet as Bill Rudge produced for the Metropolitan Museum of Art, New York. The cover, reproduced herewith, shows some more of Bruce Rogers' clever use of Monotype decorators, similar to what he did for the recent Monotype house organ. The entire booklet is set in the new Monotype Garamond with all of Mr. Rudge's accuracy of taste, and the presswork is clean beyond any comment.

New type faces are a logical item of interest on this page, and there is one that deserves enthusiastic recognition. That is the new Garamond design, drawn by Frederic W. Goudy for the Monotype. When the American Typefounders Company presented Mr. Morris Benton's interpretation of this old French face, it was acclaimed, and rightfully, as a superb accomplishment. My own opinion is indicated by the fact that I am using it for my privately printed books. But, with all due respect to Mr. Benton, I think Mr. Goudy has rather surpassed him in the artistic quality of his rendering, though I must regret some of the arbitrary limitations of machine composition as they affect type design.

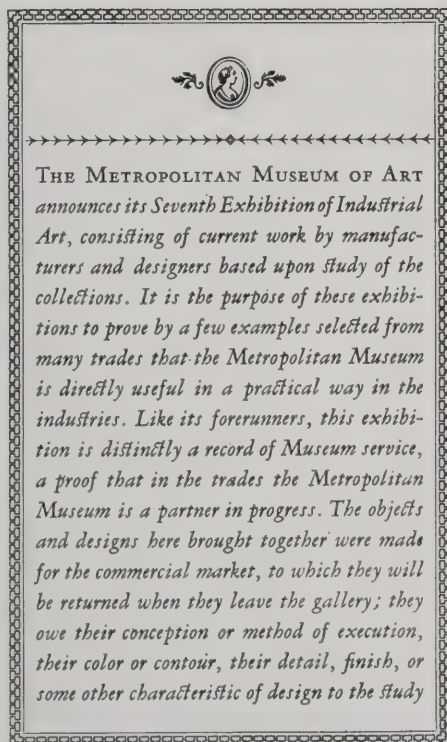
Very much better than the average of trade school publications are two books of specimens from the Claremont School Print Shop, New York. More repression and good

taste are evident in the composition, and the presswork would do credit to the best trade shop. William J. Irwin, instructor of printing, is evidently a very competent craftsman with a clear viewpoint on what constitutes good printing. Another piece of their work is a brochure reprint of "Observations of a Retired Printer," by E. Lawrence Fell, which first appeared in the American Printer. The text pages are excellent in every detail, except for an initial which does not quite fit, but the cover is quite below par, the main trouble being the border, which, in itself, is not particularly decorative.

The Paper Mills Company, Chicago, send out a smaller version of the folder designed by Walter Dorwin Teague for the Strathmore Paper Company. It is a reminder that this series, "Paper Is Part of the Picture," is a magnificent contribution to the standards of the graphic arts, and that the one Mr. Teague did is probably the high water mark of the series. If you have not received a copy, ask the Strathmore representative in your town for one—it is well worth a permanent place in your files.

Four more of the series of folders from the McGrath Engraving Company, Chicago, reach my desk this month. They are characterized by the same excellent use of elaborate and brilliant color schemes, and the drawings are free from the slight technical defects noticed in the former numbers.

Another blotter; this one from the Gray Printing Company, Fostoria, Ohio. Excellent in every detail; plain, dignified, and well printed.



An Inside Page from the Metropolitan Museum Booklet



• Strength •

YOU can in these days make use of the stability and strength of our organization.

¶ When you're up against a printing puzzle, make use of our knowledge of the relationship of printing to paper.

Printed on American Jute Tag 22½ x 28½—130 lb.

There is one question that probably will never be answered. That question is—why do printers use Monotype No. 38 to indicate "strength." A few months ago I reviewed a book on concrete construction which was set entirely in that face, and now comes a little folder from the Empire Paper Company, Chicago, intended to emphasize the strength of both their Jute Tag stock and their organization. The first page is reproduced, so that printers may make their own conclusions about the fitness of the type style for the purpose.

Chas. F. Poppelbaum is a photographer, located in the Bertsch & Cooper Building, 15 East Huron street, Chicago. Assuming that his photographic work is characterized by the same excellence that is apparent in the little folder he has sent out, I do not hesitate to give him this tiny bit of publicity.

The American Institute of Graphic Arts continues to function for the joy of its members and the good of the craft. They have on exhibition at the Art Center, New York, a group of specimens of "The Printed Typography." It is the hope of the Chicago group of the Institute that, some time in the future, it will be possible to arrange for these exhibits to come here, for they are vital to that understanding of the principles of art that should find expression in typography.

WANTED—An apprentice. I have room for a young man who wants to learn lettering, decorative design, and typography. Very small salary to start, but no limit to opportunity.

—W. R.

A FEW BOOKS FOR PRINTERS

Discussed by EDWARD KERN

Measuring Our Interest in Books

The Bookplate Annual for 1922, edited and published by Alfred Fowler, 17 Board of Trade, Kansas City, Missouri. \$5.00 net.

"I AM anxious to do anything I can towards helping a revival of interest in the graphic arts," says Alfred Fowler in a letter granting the writer's request for a copy of the Bookplate Annual, "and I am trying to produce books which will do everything possible to uphold the best traditions of the graphic arts."

Everyone who knows them knows that Mr. Fowler's volumes accomplish this purpose to a high degree, and the Bookplate Annual for 1922 is a good example of how he does it. The large quarto volume is, as one would expect, beautiful in itself. It is printed throughout on Old Stratford paper, from large type, arranged in double column. The book is well bound in cream-colored paper boards, with the title in gold.

The content forms an illustrated review of progress and attainment in the art of making bookplates, to which is added for the convenience of collectors the Catalogue of the Seventh Annual Exhibition and the Bookplate Exchange List.

An illuminating essay by Gardner Teall on "The Chiaroscuro Bookplates of Allen Lewis" includes a short history of this genre of which Mr. Lewis is a modern exponent. A woodcut portrait of the artist, by himself, and three bookplates printed in colors, illustrate the article, the technical discussion and historical data of which make it of interest to more than bookplate connoisseurs.

Sturge Moore's work, with eight illustrations representative of that artist's best achievements, are the subject of an informal and diverting article by Alexander J. Finberg.



*Einstein's Bookplate, from Mr. Fowler's Annual for 1922.
This is the Bookplate Actually Used by the
Professor in His Library.*

There follows a most interesting series of reproductions, one to the page, of bookplates designed by such artists as Ralph Pearson, Sara B. Hill, Carl S. Junge, J. J. Lankes and Stanley Harrod. In all, there are reproduced twenty-seven bookplates, four of which are in color. Among them are the bookplates of such persons of public interest as Field-Marshal Earl Haig, William Beebe, Albert Einstein and William Butler Yeats.

Among the other things it accomplishes, the Bookplate Annual provides material for interesting comparisons between the work of American and foreign artists, and in so doing furnishes encouraging evidence of increasing artistic merit in our own country.

As to the literary significance of the growing interest in bookplate art, and in response to the possible queries of why it is discussed at such length on a "book review" page, the following quotation from Mr. Alfred Fowler's "Miscellanea" is offered: "Speaking of bookplates, the editor of the English *Librarian* says, 'We are anxious to see a furious revival of interest in bookplates in this country; not perhaps because bookplates are bookplates, but because an interest in bookplates is an outward and visible sign of an interest in books.'"

A New Merriam Volume

Webster's New International Dictionary, edited by William T. Harris and others. Springfield: G. and C. Merriam Company.

ALTHOUGH as a narrative it disregards completely those sterling qualities of unity, balance and conference which our grade school grammars taught us were essentials of good composition, Messrs. G. and C. Merriam's latest book is likely to break into the best seller class. At any rate, it's a safe prediction that it will be the best seller in its class, and that would not be a small achievement for Messieurs G. and C., novices of but seventy years' experience in dictionary publication.

Despite the before-mentioned lack of unity in plot, the text of the book furnishes both information and diversion. Especially advantageous for the youthful reader are the definitions, several hundred thousand of which occur throughout the volume. A like number of etymologies of words appear for the delectation of the more erudite scholar. In fact, the editors themselves admit that their book is interesting. In their descriptive folder, "Introducing Your Dictionary to You," they suggest, "if you get interested in pronunciation perhaps you will read the Guide to Pronunciation which is in the front of the book. It is the best little treatise on pronunciation that was ever made. Try it some rainy Sunday."

Some staggering statistics in proof of the growth of our language show up in the new "Unabridged," which contains twenty-seven hundred pages, listing four hundred thousand words. It contains also six thousand illustrations. Altogether, the volume has grown to such vast proportions since the publication, in 1828, of the first seventy-thousand-word edition by its father, Noah Webster, that he probably would require considerable introduction to his great offspring were he to meet it now.

"But besides being a good dictionary," say its makers, "it is a splendid piece of bookmaking." They say that it will last for more than a lifetime, and the volume looks it. The price in cloth binding, buckram, is sixteen dollars; in sheepskin, twenty.

Wide Thoughts in Narrow Pages

An Attic Dreamer, by Michael Monahan. New York: Mitchell Kennerley

"I LIKE it for its narrow type pages and flexible binding," says the publisher of "An Attic Dreamer." Other features, too, of its format are worthy of note: the distinctive black cloth of the binding, on which the title appears only on the back, in gold; the well-arranged title page, and the excellent presswork throughout.

In content the volume is a collection of essays, thirty-odd of them, covering a range of subjects from Colonel Ingersoll to Saint Mark, and from "Louis the Grand" to Springtime. A number of the essays, including those on Edgar Allan Poe, Richard Wagner, Father Damien, Lord Byron and Lafcadio Hearn, are brilliant defences of these men against the malicious charges and mud-slinging gossip which beset them in life and dishonored their memories after death. Mr. Monahan, whom one suspects, somehow, of being Irish, has an uncommon understanding of men, be they geniuses or dolts, and a comprehension of their virtues and failings that makes his statements convincing.

He is earnest, whimsical, humorous and serious in a quick, colorful succession that leaves one winded and admiring. Yet his prose possesses that sonorous quality reminiscent of the Bible and Carlyle, a charm that is so notably wanting in the choppy journalistic style of the most of our modern writers. In thought and expression, too, a fearless honesty not unlike Carlyle's, is characteristic of Mr. Monahan's work. Over all plays his inimitable humor, lightening the most serious mood, and delighting the reader throughout. "Not a single religion in the world," says he, "credits God with a sense of humor. Perhaps this only proves how great a humorist He is!" "An Attic Dreamer" is a good two and a half dollars' worth.

Two More Ramson Books

The House of Endless Doors, by Mary Corse. Chicago: Will Ransom.

ABOUT Christmas time of last year appeared from Will Ransom's private press the fifth volume, a fairy tale very appropriately housed in dainty binding of pale ecru paper boards with a light blue cloth back. Inside, one finds the perfect composition that always marks Mr. Ransom's work; beautifully arranged pages printed on Tovil hand-made paper, the whole prefaced by a hand-colored illustration by a young Chicago artist, J. Edgar Miller, and well chosen initial letter designs, the first one in color.

So much for the charming vesture Mr. Ransom has contributed to the tale. As to the story itself, that does not merit unqualified praise, to my mind. The beginning is delightful, with a lovely other-world atmosphere of pure fancy. There are two verses, also, that are delectable in their conception and expression. One of them, especially, beginning—

"I danced on the edge of the moon,
I did,
All day.
But I'm not going to tell so soon,
Oh, no!"

is exquisite poetry.

But the auspicious beginning is not sustained throughout, and the author drifts into platitudes near the end, dull metaphors wherein are extolled the virtues of love, friendship, hospitality and babies. How the author could bring herself to write those last chapters after having

achieved such perfect things as the verses just mentioned will always remain to me one of the literary mysteries. Of course, there do be those who insist upon having a moral in all children's stories, and for them the House of Endless Doors will reach a satisfactory conclusion. For the rest, the two poems are worth the price of the book, which is \$3.00. The edition is limited to two hundred and twenty-five copies.

Orioles and Blackbirds, by Hi Simons. Chicago: Will Ransom

TO MY mind the most distinctive, both in appearance and content, of the books he has yet published, is the third number of Will Ransom's "First Volumes" series, "Orioles and Blackbirds," by a young Chicago poet, Hi Simons. His verses have appeared from time to time in such magazines as *Poetry*, *The Wave*, and the *Milwaukee Arts Monthly*, but this is the first collection of his work to be published.

A maturity of vision and expression, together with a certain youthful honesty and fearlessness, marks most of the verse, particularly the group which Mr. Simons calls "The Black Uniform," poems of prison life. Among these are some verses of extraordinary merit both as to form and content. The forty-four poems of the volume as a whole are characterized by color, life and virility; feeling that is carried out in the format of the book, with its Roman type and English hand-made paper; its vivid orange binding, two-color title page, and unusual jacket decoration. The design of the latter is the work of Mr. Ransom's assistant, Edmond A. Hunt. It is printed from a linoleum block, cut also by Mr. Hunt, and is a good example of the effective results that can be accomplished through this medium.

As a decoration it is distinguished in originality of design as well as by its brilliant orange and black coloring.

One of the factors which one finds in analyzing Mr. Ransom's beautiful bookmaking is his appreciation of the artistic value of absolutely colorless, *black ink*. In this book, as in his others, the average dark gray product is replaced by black, which makes upon the Kelmscott paper an impression that is strong and clear and easy to read.

The edition is limited to two hundred and eighty copies which were printed by Mr. Ransom at his private press, 14 West Washington street, and bound by Anthony Faifer. The price is three dollars.

Another contribution in the practical adaptation of college curricula to job requirements will be found in a new book entitled "Job Analysis and the Curriculum," written by Dr. Edward K. Strong, Jr., Professor of Educational Research, Carnegie Institute of Technology, and Richard S. Uhrbrock, employment supervisor, traffic department, Western Union Telegraph Company, New York City. This book outlines a new method for the development of a curriculum for the training of young men to become commercial printing executives; but it has such a broad appeal, however, that it is interesting not only to printing executives, but to executives in every industry where new men must be trained for important jobs.

The book is based upon researches made at Carnegie Institute of Technology by a staff under the direction of Dr. Edward K. Strong, Jr. Williams and Wilkins Company, of Baltimore, are the publishers.

Bruce Rogers, who designs books at the press of William E. Rudge, is to have a private press of his own shortly, according to the Boston *Transcript*, which designates Mr. Rogers as "one of the two greatest designers of books in the world."

A PAGE FOR PRINTING SALESMEN

Salesmen's Cards

THE story is told of a gentleman who called upon the proprietor of a restaurant at his place of business only to be informed by one of the employees that "the boss is out to lunch."

Much the same situation exists, seemingly, with regard to business cards used by some printers' salesmen.

ADON A. YODER

TREASURER

BEN FRANKLIN PUBLISHING CO.

440 South Dearborn Street

Tel. Harrison 6113

CHICAGO

Why in the name of common sense should a salesman whose job it is to sell printing hand in a card that is engraved?

And yet this is what happens in the case of about 50 per cent of the printing salesmen who call upon me from day to day. To be exact, twenty-three out of the forty-eight printing salesmen who called upon me during the past few weeks presented engraved cards, although in no case did the house they represented do engraving in any way, shape or form.

It would seem that printers should use their own product in their own business—but the statistics quoted above show rather conclusively that they do not.

While on the subject of salesmen's cards, it is not amiss to say that only about ten per cent of the trade is making any effort to give their salesmen's cards any real distinction—to make them, in themselves, bespeak "good printing" rather than merely to serve as tags.

Of the forty-eight cards mentioned above, only ten used a second color, and only five out of the ten evidenced any real thought or distinction in their general design. Surely

ROBERT H. KRAFT

REPRESENTING

*Ben Franklin
Monthly*

440 South Dearborn Street • Telephone Harrison 6113

*The Cards of Two Representatives of a Printing Trade
Journal, Actual Size. The Originals Were Printed
in Two Colors by Marion S. Burnett, Chicago*

here is an opportunity to advertise good printing in a mighty compelling way that is being overlooked by the vast majority of printers. How those five distinctive cards do stand out from the rest of the crowd in my packet of salesmen's cards! Long after the personality of the salesman who called upon me is forgotten, there stands his card to remind me that his firm produces distinctive printing—even for itself.

—C. D. Beckman.

The Salesman's Side-Kick

WHAT are the wild waves saying while the printer's salesmen sits above them and dictates? Permanent waves signalling distress to dollar marcelles: "Gosh, Mabel! Ain't it awful? Listen to this one: 'I beg leave to acknowledge your very kind favor——'" and then, as he uses a word she can not understand: "Don't speak to me like that. I'm a lady, damn you!"

Oh, well, maybe that's putting it a bit strong. Probably salesmen don't dictate "I beg leave——" in 1923 any more than they walk into a customer's office saying, "I take great pleasure in handing you herewith a sample of letterhead on our Supreme Dulkote, 38x50—140, in answer to your highly valued favor of the ninth instant. Trusting that it is suitable to your needs——."

But there is a point in the comparison which is well worth making. Whatever the average salesman writes to his customers and prospects, and whatever he says to them when he is in their offices, the two things are often miles apart in atmosphere. The cordiality, the informality, the friendliness, which so often do grace the meetings between salesmen and customers, despite the propaganda of the comic strips, seem more often than not to be entirely missing from the letters which they write to each other on matters of business.

And yet a good letter is the salesman's best side-kick. I do not refer to the form sales letters which are sent out by the advertising department of the firm which has one. They have a very definite place and are necessary to any sales campaign of large scope. But I am thinking now of the letters with more personal and specific messages which the individual salesman writes to individual customers on individual matters. Suppose that a customer in your own town called you and asked you to come over with samples of letterheads. If nothing interfered you would probably go over as soon as you could and say either, "I brought over the samples you asked for——" or (and this is more likely) simply, "Here are those samples."

Then why, in Heaven's name, when you write, should the same message become a stilted one like this: "We are sending you herewith——" and "We hope that they are suited to your needs. We can quote you \$11.75 per thousand on the number one, etc." Why not instead (as you would say in his office), "Here are the samples you asked for. Don't you like them? I think that one we did for the Barnett people is especially good looking. Hurley (or whatever the name of your hand compositor is) certainly knows how to handle type when you give him a chance. A letterhead like Barnett's will cost \$11.75 a thousand, etc."

But remember always that you are using the best little side-kick a salesman ever had—a letter.

—R. O. B.

REVERTING TO TYPE

By BARCUS

Song of the Bedroom Printer

I am only a bedroom printer

With the curse of the world on my head;

My press, as tradition will tell you,

Is close to the head of my bed.

The ledge of my bedroom window

Is heaped high with letters and ink;

My cases are set on my dresser;

The bathroom bowl is my sink.

For thus, old tradition will tell you,

I follow my bedroom trade

With a wotthehell for the ethics

My larger brothers have made.

With a wotthehell for my costing,

And a wotthehell for my price,

I rattle the bones of my business

And quote on a turn of the dice.

Or so old tradition will tell you

And curse at my body and soul,

While I set and sing at my setting

In my unhallowed bedroom hole.

I print and laugh at the presswork;

The smear of the ink on my hands

Is a mark of the fun I am having,

Which nobody understands.

God knows I am rotten at business,

And I have no artistic slant—

But the fun of my boyhood forever

Is enthroned in my bedroom plant!

THE Pied Typer suggests that after the state soldiers' bonuses are all paid and the federal bonus becomes history, some world hero dedicate the rest of his life to an international soldiers' bonus.

Emboldened by the realization that has nothing to do with type, here is a coal story which has as much to do with either:

The attorney for the defense was cross-questioning the prosecution's star witness, a Norwegian lumberjack.

"You mean to tell me, Ole, that you saw this murder with your own eyes?"

"Yas."

"At half past nine in the evening?"

"Yas."

"And at the same time, as you have admitted, you were a quarter of a mile away?"

"O val," replied Ole, stretching his arms and legs and suppressing a yawn, "Ay tank Ay don't gif a dem about dis trial anyhow."

"In Gamaliel's letter to Mrs. Hearst," writes R. C. Bob to Dick Little, "he refers to 'Washington and other fathers of our country.' Of course, I've heard rumors, but they haven't anything *positive* on anyone but George, have they?"

An important contribution to the history of typography is furnished by Douglas C. McMurtrie, always on the lookout for typographic rarities.

"Where were italics first used?" asks a subscriber. The first time we remember seeing them was on a printed slip which read, "This is *past due*. Please give it your *prompt attention*."

The orchestra had just taken their seats in the spacious pit of the new and gorgeous Band Box Theater. The first violin was sawing his bow back and forth over an old English A. The clarinet querulously sounded a wrong font C. The French horn blared a Cooper Black lower case G. Something had gone wrong with the makeup in the star's dressing room, and she came out screaming like a tympan.

Slowly and with difficulty Abie Accurate, the compositor who had just come from his favorite bootlegger's, rose from his seat and zigzagged to the box-office:

"Would you mind giving me the low-down on the name of this theayter?"

"The Band Box," said the attendant.

"You don't know printing," he sighed, "or you'd never risk your reputation by saying it. It's the hell-box I've been looking at, and I'm going home before someone asks me to throw it in!"

IF YOU were to ask me to tell you the purpose of this page you would set a hard task. I do not know what it is exactly. Mostly it arose from a wish to push that pun "reverting to type" at the head of the thing. If I were really doing it, I suppose that I should be hanging by my tail from a tree chattering out my jargon at you instead of pounding it out laboriously on an Underwood (adv.) typewriter.

If there is any purpose at all back of it, I suppose it arises from a long inhibited desire to be humorous. It is a terrible thing to want to be humorous without possessing the gift: like a dog whose soul yearns for song. Humor is a divine thing. I wish that I had written what follows about it. But Michael Monahan, whose book, "An Attic Dreamer," Kennerley has just published, did it. Monahan is a godlike humorist himself. What he says about the gift he has in such abundance has in it none of the gift itself. And nothing about printing. Nor reversion to type.

"The wise gods, when they contrived this comedy of life which we have been such a weary time aplaying, mixed up a little humor with the serious business. He alone plays his part well who finds the jest—the lath for the sword, the mask of Harlequin for the frozen face of Medusa. Those who have best solved the exquisite humor of the gods are called great by the general voice of mankind, and some dozen of them have lived since the world, or the play, began. Unlike these supremely gifted players, the vast majority of men get only the merest inkling of the gods' merry intent, but it suffices to save their lives from utter misery. Some devote themselves to solving the riddle with terrible seriousness, and the laughing god underneath always escapes them, leaving them empty-handed and ever the more tragically serious. These—and they are no small number—die in madhouses or religion, or write books which increase the sorrow of the world: whatever their fate, life remains a tragedy to the end."

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"In making up the character of God, the old theologians failed to mention that He is of an infinite cheerfulness. The omission has cost the world much tribulation." —Michael Monahan.

The Printer's Calendar—March

WHAT do the wild winds of March blow to the printer, save the day when he must make the first payment on his income tax? (Perhaps it was prophetic vision which made Shakespeare cry, "Beware the Ides of March!").

Looking back through history there are days to be remembered in this month of alternating winter and spring. They do not mean much to us now, who live in the present, but the things which happened on those days are full of significance.

On March 24, 1834, was born William Morris, poet, artist, labor leader and printer, founder of the Kelmscott Press and inspiration for many a private pressman who followed in his steps. He labored in the joy of self-expression as all who do their work best have always done. His bookmaking has been charged with affectation and unfitness to purpose, but never with a lack of beauty or perfection of workmanship. His is the reward of honor always given to the consistent pursuit of an ideal.

The first article in this issue of BEN FRANKLIN MONTHLY is by and about one of those who have been profoundly influenced by this craftsman born nearly a hundred years ago—Dard Hunter. The same charges have been made against Hunter's work which practical men have made against Morris. He has been called impractical—that word, which, in the mouths of business men, often damns the person of vision.

He says, in connection with his own story, things to which some of us will not subscribe, but he goes on in his work of self-expressive printing and papermaking in a way which many of us might well imitate with increasing individual happiness.

Another event of importance in the printer's calendar was the first appearance of display advertising in English "newsbooks" on March 26, 1647. What a world of change lies between that day and March 26, 1923, with its complicated advertising system, the chief support of the printing industry.

There are other old dates of lesser importance. On March 2, 1797, died Horace Walpole, founder of the Strawberry Hill Press in 1757. Joseph Pote, printer and bookseller of Eton, died March 3, 1787. The first recorded movement against trusts in printing occurred March

7, 1642, when the London printers petitioned Parliament against monopolies.

On March 8, 1938, Sir Henry Bessemer patented his typesetting machine. A composing machine followed when Young and Delcambre took out a patent on March 13, 1840, an unsuccessful forerunner of the Linotype. On March 17, 1833, Frederick Konig, inventor of the first "printing machine," died.

How many geniuses are born of printers in this March of the year of our Lord 1923, Time alone will record.

A Great Man Lives

EDITORIALS of this sort are frequently written when great men die. This one is written because a great man lives! It is written in an inadequate attempt to express personal happiness at the realization that he lives after the winds of chance had blown him close to the edge of the great precipice of death.

As this is being written, Fred W. Goudy is recovering from a serious operation in a Philadelphia hospital. That he is recovering is the important thing. All depression at the thought of the danger in which he was and all regret about the pain which he has suffered are vain and futile things in the light of the fact that he is still part of our tangible world.

In writing of the event, F. L. Rutledge, Mr. Goudy's associate in the Lanston Monotype Machine Co., says, "When one thinks what the typographical world would have lost had Mr. Goudy died, one feels that pages should be used to announce his recovery rather than his illness."

That is the meat of the matter. Gardens of roses plucked to lay upon the grave of a man have less of common sense in them than one flower of honest praise and gratitude for his existence given him while he is in the fullness of this earthly existence.

So much more than the typographical world suffered a potential loss when Mr. Goudy went to the hospital, facing the inevitable chance which a major operation brings with it. So much more than the printing industry will be the infinite gainer when he comes out again and goes back to his life of work and play.

When word of his illness came to the writer there flashed across his mind a picture of Mr. Goudy's face as he told with all of the pleasure of a child who has planned a playhouse about the Village Letter Foundry, about to become tangible in a house of its own somewhere in the beautiful country near New York. "What a pity," we thought, "if he were to cash in before that happened!"

It is his ability to work and play, his immense honesty and gentleness, the fineness of his uncompromising love of beauty and his desire to fit every-day uses to it, which have made him belong to more than the printing world. The loss of Goudy would have been the world's loss, and wherever he is known the world will welcome him with a smile and a great thankfulness on the day that he comes back to his own.

From City to Country

WHAT amounts practically to an out-of-the-cities movement in American industries has been growing slowly but perceptibly in the last few years, as the only solution to the problems of high living costs, and inadequate transportation and living quarters in the great centers of population.

Printers and publishers have been among the first to see the light (literally as well as figuratively speaking) and have moved their plants in such numbers from the congested city districts to suburbs and country that the supremacy of New York City as the greatest printing center in America is almost threatened. There are, of

course, other factors, such as the recent wage increases granted union printers and the union ban on automatic press feeders in New York, which contribute to the exodus of printing from the large centers. But whatever the causes, certainly it is true that the amount of book printing done outside of New York, the publishing center, is steadily increasing in such cities as Binghamton, N. Y., Rahway, N. J., Harrisburg, Pa., Norwood, Mass., Norfolk, Va., and Mt. Vernon, N. Y.

In the periodical field the change is even more marked. New periodical plants used mainly by New York publishers have been built up in Greenwich, Conn., Bethlehem, Pa., Concord, N. H., Cooperstown, N. Y., and Coshocton, Ohio. The famous Devinne Press is no more; the Publishers' Printing Company has cut down its plant from four floors to one and no longer prints the *Literary Digest*; the American Book Company has moved to Paterson, N. J.; the Williams Printing Company has cut down its plant in size; the Carey Press has recently moved to Bethlehem, Pa., and the Harper plant to Camden, N. J.; while the Hearst publications, handled by the Schweinler Press until recently, have been transferred to an Ohio house.

Union restrictions, high labor costs in unskilled labor, and unhealthy living conditions in the cities have combined to give rise to the beginnings of an eminently sane distribution of industry over the country, a development which cannot help but make for healthier and more contented working people, the basis for the higher standards in workmanship of which American printing generally is in need.

With this advantage in mind, it is difficult to understand the agitation of the New York Employing Printers' Association against the country-ward trend of large printing plants. President Eilert, in a recent report to members of the Association, emphasizes the need for keeping business in New York. "It can only be done," he says, "by the full co-operation of employes as well as the unions, to whom we have already emphasized the need of their help, and a campaign which it is planned to wage upon the Merchants' Association and other organizations to ask their fullest support to keep printing for New Yorkers in New York."

Pulling Together

TOO much, perhaps, has been written and spoken about co-operation. And so we have used the word the only time it shall be used in this editorial. Yet if you like the word—if it means more to you than any other word or group of words, use it yourself in thinking of what we have to say to you. Use any word you want, in fact, or any group of words, but put the thought in effect.

What does a trade journal mean to you? A few score pages every month filled with type, some of which you read and some of which you pass by with a glance? A book, perhaps, from which you receive a few business ideas, bits of information about the others of your trade, names of firms from whom you purchase and descriptions of their products? Occasionally a little entertainment?

But it is very different from a book. When you pay two dollars for a novel, a treatise on typefaces or a manual of advertising, you know that your two dollars actually covers the cost of producing that book plus a profit. On the other hand, you know, when you subscribe for a magazine, that your subscription price pays a very small proportion of the cost of producing the magazine and that the advertisers pay the rest of the bill.

And there is a further difference. Many services, little and large, are a part of that for which your subscription check pays when you subscribe to a good trade journal.

In fact, if the journal is alive to its opportunity, its subscribers become widely scattered members of a community of thought and action. They become more than a group of readers—they grow gradually into an unnamed and unchartered organization, all of them benefiting from the growth of the magazine which their interest supports. The trade journal itself becomes their magazine and their increasing numbers and interest are reflected in its growth.

BEN FRANKLIN MONTHLY is growing. The letters which you who read it write to us evidence an ever increasing interest in it. It is doing everything which limited means and good business policy will admit of its doing to keep you from being disappointed in it.

For the first time in many months there appears under every full page of advertising a request that you mention the magazine in which you saw the ad when you write to the advertiser. It is an old request which has appeared in magazines ever since advertising was born. Its purpose is clear. When you evince an interest in something which is advertised in BEN FRANKLIN MONTHLY and tell the advertiser that it was BEN who aroused that interest he has definite proof that he is advertising in a good medium. Thereafter BEN's representative is more welcome than ever in his office and contracts are renewed with little argument.

And so BEN grows and with him grow the number of things which he can do for you, his readers. It is a clear and simple case of pulling together.

Will you do it for all of us?

For the Mark of the Printer

WHY do we not see more often the mark of the printer on some of the best specimens of his work? Is it because not all buyers of printing will let him put it there or is it because the printer himself is often careless in the matter? To one who is really interested in good printing, the printer's mark is as important as an artist's signature to a connoisseur of art.

It is annoying to pick up a beautifully printed announcement from the American Institute of Graphic Arts, to say to oneself, "I wonder if Marchbanks did that?" and then to look long and in vain for any tangible sign that he did. It is as annoying as it is satisfying to look with delight upon an exhibition catalogue from the Metropolitan Museum of Art, say to oneself, "What a peach of a cover! Bruce Rogers must have laid that out—at his favorite trick of bending Monotype rules into beautiful arches—Rudge must have printed it," and then to turn to the back page and find "Printing House of William Edwin Rudge," a part of the well thought-out composition itself, in no way detracting from the beauty or fitness of the booklet, yet adding that highly desirable bit of information which places it definitely as a piece of the art of printing done by one of America's master printers of the twentieth century.

There are countries in which it is illegal to print anything at all without the name of the printer somewhere upon it. But the point is not one that calls for legal action. Perhaps a more generous attitude on the part of printing buyers is needed, perhaps a greater amount of pride among our printers—perhaps both.

"The little red stars appear once more on the hazel boughs, shining among the catkins; over waste lands the pewit tumbles and cries as at the first day; men with horses go out on the land—they shout and chide and strive—and return again glad at evening; the old earth breathes deep and rhythmically, night and day, summer and winter, giving and concealing herself."

—Edward Carpenter.

UNITED STATES AT LARGE

Goudy Recovers From Serious Operation

After a major operation, which at one point threatened his life, Frederick W. Goudy, dean of living letter designers, art director of the Lanston Monotype Machine Co., and well-loved friend of all who know him, is well on the road to complete recovery at a Philadelphia hospital, with a prospect of more robust health than he has enjoyed for years as a consequence of his operation.

While in Philadelphia the latter part of January, in connection with his work as Art Director of the Monotype Company, Mr. Goudy was stricken with an attack of what seemed to be acute indigestion, and was unable to return to his home at Forest Hills Garden, New York.

He decided it would be best to have made a very thorough diagnosis and went to the Women's Homeopathic Hospital in Philadelphia under the care of eminent specialists.

The diagnosis showed that Mr. Goudy had chronic inflammation of the gall bladder, and it was decided to operate for its removal. When the incision was made, however, it was found that his extreme suffering had been caused by gall stones that had dammed up the gall bladder duct, causing a chronic irritation. These gall stones were removed. It was found also that Mr. Goudy had suffered previously with appendicitis, and as a part of the double operation the surgeon removed the appendix.

Mr. Goudy stood the shock of the operation wonderfully well and less than a week afterwards was pronounced entirely out of danger.

His improvement has been very rapid and he hopes shortly to be able to attack again the great amount of work which he has in hand. His stay in the Philadelphia hospital is most pleasant. His room is filled with flowers sent by his good friends from all parts of the country. He has visitors every day—and the balance of his time is spent in planning his future work and in almost incessantly reading current magazines and light fiction. Besides, Mrs. Goudy is his constant companion, encouraging him, helping him, and interpreting his thoughts—in sickness as she has always done in health.



Fred W. Goudy

Few people realize how prolific he has been in the designing of printers' types and in the work of his private press, the latter in constant collaboration with Mrs. Goudy. Certainly no other living man has contributed to the betterment of printing more than has Mr. Goudy, who not only has built beauty into his type faces but has made them so practical that their availability is most universal.

Mr. Goudy's connection with the Monotype Company has influenced greatly its new type faces. Only recently he drew the Monotype Garamond and Italian Old Style, which are now in process of manufacture, the former already having been shown in some of the Monotype Company's advertising.

Manufacture of Printing Materials: 1921

The Department of Commerce announces that according to reports made to the Bureau of the Census the value of products of establishments engaged primarily in the manufacture of printing materials amounted to \$5,319,000 in 1921 as compared with \$4,919,000 in 1919, and \$2,111,000 in 1914; an increase of 8.1 per cent from 1919 to 1921, and 152 per cent for the seven-year period 1914 to 1921.

The principal products of the establishments included in this classification are composing rules and sticks, mallets, planes, chases, type cases, galleys, printers' rollers, blocks, etc. However, printers' type and ink are carried under separate classifications—"Printing ink," "Type founding" and "Stereotyping and electrotyping."

Of the 74 establishments reporting products valued at \$5,000 and over in 1921, 18 were located in New York; 10 in Illinois; 7 in Ohio; 6 in Pennsylvania; 4 each in Massachusetts and Missouri; 3 each in Georgia, Maryland, Minnesota and New Jersey; 2 each in California and Michigan; 1 each in Colorado, Connecticut, District of Columbia, Indiana, Iowa, Louisiana, Oregon, Texas and Wisconsin.

There was only slight fluctuations in the monthly employment of wage earners during the year. In January, the month of maximum employment, 854 wage earners were reported, and in July, the month of minimum employment, 775; the minimum representing 90.7 per cent of the maximum.

The figures for 1921 are preliminary and subject to such change and correction as may be found necessary from a further examination of the original reports.

172 Pieces of Literature Versus 655

The automobile manufacturers in 1922 gave out 172 pieces of literature while those at the 1923 New York Show distributed 655 different pieces of advertising (circulars and booklets) according to the Committee on Simplification of paper sizes. This is certainly evidence of the better appreciation of printed salesmanship by manufacturers of automobiles.

Another interesting fact shown by a survey of the literature gathered was the tendency to the smaller page size of literature. The 3½x6¼ booklet size in 1922 was but 5%, while for the 1923 show it was 25%. The 9¼x12½ size in 1922 was 7% and this year but 2% and the 8½x11 literature was 20% in 1922 and this year 3%. The 6x9½ size was 15% in both 1922 and 1923 and the 7¼x10-5/7 size increased from 8% to 11%.

In the unstitched literature the percentage of 6¼ envelopes was 41% against 37%. The six page stuffer increased from 15% to 24%.

The percentage of special folds dropped from 5% in 1922 to 1% in 1923. The following figures itemized the size and page comparisons of the literature gathered in 1922 and 1923.

COMPARISON OF AUTOMOBILE LITERATURE

1922—1923
(Stitched Literature)
1922

The booklets and catalogs issued by Automobile manufacturers fall into the following page size groups:		1922
3½x 6¼ were	5%	
4½x 6 were	7%	
4 x 9½ were	6%	
5¼x 7½ were	11%	
6 x 9½ were	13%	
7¼x10½ were	8%	
8½x11 were	20%	
9¼x12½ were	7%	
Misc. Sizes	23%	

1923 100%

The booklets and catalogs distributed by exhibitors at National Automobile Show, Grand Central Palace, New York City, January 6 to 13, 1923.

1923		100%
25%	3½x 6¼	34 pieces
4%	4½x 6	6 pieces
8%	4 x 9½	11 pieces
9%	5¼x 7½	13 pieces
13%	6 x 9½	18 pieces
11%	7¼x10½	15 pieces
3%	8½x11	5 pieces
2%	9¼x12½	3 pieces
24%	Misc. Sizes	33 pieces

99%		138 pieces
1%	7 x10	2 pieces

100% 140

Comparison of Automobile Literature 1922—1923

(Unstitched Literature)
1922

The following figures were secured from checking up the current direct advertising and follow up literature used by all the leading makers of automobiles.

64 pieces	4 page 1 fold	37%
27 pieces	6 page 2 par. folds.....	15%
16 pieces	8 page 2 par. folds.....	9½%
26 pieces	8 page 2 right angle....	15%
21 pieces	12 page letter folds	
	2 r.a. & 1 par....	12%
2 pieces	16 page 3 right angle.....	1½%
8 pieces	16 page 2 right angle	
	& 1 parallel	4%
7 pieces	freaks	5%
1 piece	3 parallel	1%

172 100%

1923

These figures were secured from analysis of all unstitched literature distributed at National Automobile Show, Grand Central Palace, Jan. 6 to 13, 1923.

1923		100%
41%	4 page 1 fold	271 pieces
24%	6 page 2 parallel	156 pieces
11%	8 page 2 parallel	77 pieces
7%	8 page 2 right angle ...	46 pieces
7%	12 page 2 right angle	
	& 1 parallel.....	47 pieces
2%	16 page 3 right angle....	17 pieces
1%	16 page 2 right angle	
	& 1 parallel.....	12 pieces
1%	freaks	8 pieces
3%	3 parallel	19 pieces

97%		
3%	24 page 3 r.a. 1 parallel..	2 pieces

100%

Paper Show Plans Maturing

Contracts for space at the Paper Industries Exposition to be held at the Grand Central Palace the week beginning April 9th, are coming in daily, according to the committee in charge, and there are now forty-five companies which have definitely closed contracts for space, several taking two or more booths. In addition, there are twenty-one companies which have made tentative reservations while formal contracts are being drawn up, the large number already secured assuring even at this early date, the complete success of the big paper show.

The recent contracts include some notable exhibits of paper manufacturers. The American Writing Paper Company, for instance, has definitely closed for space, and other companies making paper have already so generally closed contracts that it is now certain that exhibits of writing, tissue, glazed, ledgers, bonds and other papers will be part of the Exposition's paper display. Vegetable parchment and similar special papers will also be shown, while on the converting side space has already been secured for the showing of bags, cups and paper containers of all kinds.

The interest taken outside of this country is shown by the fact that foreign paper manufacturers have secured space for the showing of their wares.

Arrangements for the securing of reduced rates for those outside the city desiring to attend the Exposition have been made through the American Paper and Pulp Association, which has secured reduced rates for its members to attend the conventions being held the week of the Exposition. Those wishing to attend the Exposition can secure reduced rates on the railroads, and be admitted without charge to the paper show by registering at the convention of the paper association.

Meanwhile the proposed Printers and Publishers Day, Friday, April 13th, has been enlarged to include the advertisers, with special attention to the big direct-mail advertisers, who are such important users of all of the finer grades of paper. Several notable speakers have been invited to participate in the program on Friday afternoon.

All of the printing schools in the neighborhood of New York are being invited to send their students to study the paper problem, so that they can become better printers, and vocational schools teaching subjects allied to the paper industry are included in this invitation, sent to such institutions as the College of the City of New York, the Columbia University's chemical engineering department, and similar public and private institutions of learning.

Friday evening, February 16, F. T. Dorman, assistant publicity manager of the Mergenthaler Linotype Company, gave an illustrated talk on good printing and the Linotype before members of the Advertising Alumni of the New York Employing Printers Association, at the headquarters of that organization.

Exhibition of Early Books at Art Center

The American Institute of Graphic Arts announces an exhibition of books printed before the nineteenth century at the Art Center, New York, arranged for the study of decorative typography. The exhibition, which was hung February fifteenth will be open until March 17.

Beginning with the work of the first Italian printers, the progress of typography is illustrated in chronological order by examples of the choicest productions of the presses of Jenson, Ratdolt, Aldus and Giunta, Robert and Henray Esteienne, Simon Colines, William Morel, Jean de Tournes, Thielman Kerver, Jehan Petit, Michael Vascosan and Geoffroy Tory; the Plantins and the Elzevirs; Richard Pynson and John Daye; Walpole, Baskerville, Bulmer, Wittingham, Bodoni, the Didots, and America's Isaiah Thomas and Benjamin Franklin.

The exhibition does not pretend to be a complete collection of all good work before the nineteenth century. It confines itself to show the influence which decorative typography of the past has exerted upon modern fine printing.

Announces 1921 Engravers' Census

The Department of Commerce announces that according to reports made to the Bureau of the Census and value of products of establishments engaged primarily in the manufacture of engravers' materials amounted to \$1,817,000 in 1921 as compared with \$2,248,000 in 1919, and \$768,000 in 1914; a decrease of 19.2 per cent from 1919 to 1921, but an increase of 136.6 per cent for the seven-year period 1914 to 1921. The industry includes the manufacture of copper, zinc, steel, and other metal plates for engravers' use; wood blocks for use in wood and photo engraving work; lithographic stones, etc.

Of the 22 establishments reporting products valued at \$5,000 and over in 1921, 8 were located in New York; 5 in Illinois; 2 each in New Jersey, Ohio, and Pennsylvania; and 1 each in California, Connecticut, and Missouri. New York, the leading state in the industry in 1921 reported 29.1 per cent of the total value of products for that year.

There was some fluctuation in the monthly employment of wage earners during the year. In October, the month of maximum employment, 204 wage earners were reported, and in June, the month of minimum employment, 168, the minimum representing 82.4 per cent of the maximum. A classification with reference to hours of labor in the establishments in which employed, shows that for 53, or 28.8 per cent of the total average number of wage earners, the prevailing hours were less than 48 per week; for 30, or 16.3 per cent, 48 hours; for 84, or 45.7 per cent from 48 to 54 hours; and for 17, or 9.2 per cent, the prevailing hours were 54 and over.

The statistics for 1921, 1919, and 1914 are summarized in the following statement; the figures for 1921 are preliminary and subject to such change and correction as may be found necessary from a further examination of the original reports:

	1921*	1919*	1914*
Number of establishments.....	22	18	12
Persons engaged.....	263	252	158
Proprietors and firm members.....	12	11	5
Salaried employees	67	67	47
Wage earners (average number)....	184	174	106
Salaries and wages	\$ 462,000	\$ 378,000	\$146,000
Salaries	160,000	166,000	73,000
Wages	302,000	212,000	73,000
Cost of materials.....	1,046,000	1,484,000	551,000
Value of products	1,817,000	2,248,000	768,000
Value added by manufacture†.....	771,000	764,000	217,000

* Statistics for 2 establishments with products valued at less than \$5,000 are not included in the figures for 1921. For 1919, however, data for 3 establishments of this class, reporting 3 wage earners and products valued at \$10,000 and for 1914, 1 such establishment, are included in all items with the exception of "number of establishments."

† Value of products less cost of materials.

The largest interest attaches to the consolidation of the business of the Edward S. Paret Company, 210 S. Fifth street, Philadelphia, Pa., and of the Biddle Press, 12th and Cherry streets, Philadelphia, the consolidated corporation to be known as the Biddle-Paret Press. It will occupy the present quarters of the Biddle Company. The principals of the consolidated firms will be Mr. Paret and S. Clayton Wicks and George F. Hyngman.

A combination was effected in January of the business of Surkin & Wartell, 3224 Ridge avenue, Philadelphia, Pa., and the Carter Publishing Co., Northwest Corner 7th & Chestnut streets, Philadelphia, Pa., the combined firms now doing business as the Consolidated Printing Company. The principals in this combination are Harry Surkin, Samuel Wartell and C. M. Resnick. Charles B. Carter of the former Carter Company will act as broker for the new firm.

There was also physically and legally affected the combination of the composition houses of Hoy & Tondorf and of the Philadelphia Monotype Composition Company, the new firm being known as the National Type Setting Corporation and occupying the major portion of the eighth floor of the premises, 1210-1212 Arch street. Officials of the National Type Setting Corporation are President Wesley E. Conklin, Vice-President J. Nelson Hoy, Secretary Robert H. Holdsworth, Treasurer Frank Kiernan, and Assistant Treasurer Frank W. Tondorf.

A new credit rating system has been adopted by the Philadelphia Ink Manufacturers' Association. Absence of such a uniform system has been found by experience to have been detrimental not only to the makers of ink but to most of the printing trade and to all of the reputable firms for some time and it is hoped that by the adoption of the new plan benefits will accrue to all.

Co-incident with the inauguration on Monday, January 15th, of Gifford Pinchot as governor of Pennsylvania, there came announcement of appointment as head of the Department of Printing and Binding of the Commonwealth of A. Nevin Detrich, formerly of Chambersburg, Pa., and publisher of a newspaper there, and very widely known in Philadelphia, where in recent years he has been spending most of his time. Shortly after assuming office, Superintendent Detrich re-appointed Robert H. Hendrickson, of Pittsburgh, as chief of the bureau of documents.

Hearings by a congressional committee on the forestry question in 1922 were the most extensive ever devoted to forestry by any organization, private or public.

The joint announcement has just been made by Joseph Meadon, of Detroit, president of the Direct-Mail Advertising Association, and John J. Farrelly of St. Louis, chairman of the St. Louis convention and exposition committee for the convention of this Association, that Charles W. Collier of St. Louis has been appointed to be manager-secretary for the convention. The next Direct-Mail Advertising Association convention will be held in St. Louis, October 24, 25 and 26, 1923. It will be attended by at least 3,000 delegates.

Charles W. Collier, the manager-secretary, has for the past two years been executive secretary of the Advertising Club of St. Louis.

He was in charge of the details and the carrying forward of the recent Move-More-Merchandise Conference in this city, which included both the newly formed Merchandising Institute and the Seventh District Conference of Advertising Clubs in the states of Missouri, Arkansas, Kansas and Oklahoma. Over 700 delegates were at this conference and decided it was the most successful district convention ever held. As a result of this conference, the Move-More-Merchandise Association was formed last week, with J. H. Jones, vice-president of Ely-Walker & Company, as its president, and Miss Ruth Sanders of St. Louis, as secretary. Meetings will be held in St. Louis in February of each year.

Mr. Collier has been advertising manager for a retail store and for a national advertiser, and has been assistant business manager of the well-known trade paper

Following a recent meeting of the Dallas (Texas) Typographical Union, a four-reel motion picture was exhibited by a representative of the Intertype Corporation, showing various operations involved in the manufacture and use of typesetting machines.

At the state convention of the Ohio Retail Clothiers and Furnishers Association, Hotel Gibson, Cincinnati, February 19, 20, 21, the outstanding feature of the program was a discussion of the application of newspaper and direct-mail advertising to retail selling, in a debate between Mr. Roger H. Ferger, advertising manager of the Cincinnati Enquirer, and Mr. Harry B. Kirtland, of The Kirtland Company, Toledo, national president of the Mail Advertising Service Association of North America.

At the convention of the Fourth District Typothetae Federation, ending in Washington, February 17, the North Carolina Master Printers Association, changed its name to the North Carolina State Typothetae Association. Among the resolutions adopted by the convention was one reiterating the stand of the U. T. A. on the retail price list.

At a meeting of the board of directors of the New York Employing Printers Association, a resolution expressing regret at the dissolution of the DeVinne Press was adopted.

A New England Sales Conference of Printing will be held in Boston on April 10. Hamilton Wood, member of the U. T. A. executive committee from the first district has charge of the conference.

The American Tree Association is a new national organization to foster forestry and nature study.

The year 1922 was probably the greatest year yet known by this country, in advance steps for forestry.

CHICAGO

Chicago Printers Lead Fight Against Moonshine

Headed by W. C. Hollister of the Champion Law Printing Co., Chicago printers have banded together to strike two decisive blows against makers and sellers of moonshine whiskey. According to the men heading the movement, the action has been stimulated by the ruining of hundreds of dollars worth of color work due to colorblindness caused by moonshine and damage to presses and other expensive equipment.

For weeks trained investigators have been quietly co-operating with federal authorities in obtaining evidence against bootlegging establishments which have sprung up near printing houses, this group of printing plants representing total investments of \$70,000,000.

Poisonous liquors seized as evidence are now in the hands of government chemists for analysis. District Attorney Edwin A. Olson has appointed Attorney George H. Wilson special assistant to handle the cases, and within the next few weeks he will go before Federal Judge Adam C. Cliff and ask for injunctions under the Volstead act closing the premises where the liquor was sold for the period of a year.

At the same time efforts will be made to put through the state legislature an act making the seller of moonshine guilty of murder in cases where death results to the purchaser. The bill which will be introduced by State Senator James J. Barbour is now being drafted by Attorney William C. Dunn, for years counsel for the Citizens' league, and now attorney for the legislative committee of the Chicago Typothetae, which is backing the investigation.

Mr. Hollister recently returned from Washington where he was in conference with administration heads and dry leaders who have promised their full support in the crusade. Those who are backing the crusade include the heads of both "open shops" and houses employing union men.

Besides Mr. Hollister those on the committee include Thomas E. Donnelley, president of R. R. Donnelley & Sons company; James McNally, vice president of Rand-McNally & Co.; Luther C. Rogers, chairman of the board of Printing Products corporation; Edward F. Hamm, president of the Blakely Printing Company; Edmond J. McCarthy, president of the Smith-McCarthy Typesetting Co., and William Sleepeck, president of the Sleepeck-Helman Printing company.

Plans to move into larger quarters at 552-554 W. Randolph street, before April 1, are announced by the Midland Paper Co. During their twelve-year stay at 322 W. Washington street, where they at first occupied one floor, the company has expanded to the point where three floors are not enough to house them. All stock received now is being stored at the new address. Besides occupying new and larger premises the Midland Paper Co. will add to the scope of its business by representing in Chicago the Allied Paper Mills of Kalamazoo, Mich.

Daniel J. Ryan announces the opening of a printing ink factory at 429 W. Superior street. With twenty-five years' experience

in the manufacture and sale of printing inks behind him, he is installing complete equipment of new, modern machinery, and will be prepared to supply special match colors and inks for special purposes in addition to all lithographic and printing inks; Mr. Ryan will be personally in charge of manufacture. His experience as pressman some years ago has proved to be of great value in understanding many of the requirements a good ink must measure up to. He expects to be ready for business March 7th.

In January, 1908, Gane Brothers and Lane of Chicago stamped several book covers partly with best gold leaf and partly with oriental tissue leaf, a substitute. A short time ago a case of these covers was discovered in their warehouse and have been sent out to printers with a request to examine them and see if it is possible to tell which part of the stamping is gold leaf and which is oriental tissue. Certainly to the eyes of most persons there is no distinguishable difference after fifteen years.

Charles J. Powers, who succeeded Frank M. Sherman as secretary of the International Trade Composition Association on February 1, 1923, has resigned, his resignation taking effect March 1. Mr. Sherman is now associated with the Matthews Typesetting Co., of Chicago.

Eugene U. Kimbark, 56 years old, former president of the Chicago Chamber of Commerce and treasurer of the Paper Mills Co. of Chicago, died at his home, 1015 Hinman avenue, Evanston, February 25, as a result of heart disease. Mr. Kimbark was born in Chicago in 1867 and had spent all of his business life in the paper business. He was treasurer of the Paper Mills company for many years and former president of the National Paper Trade association and the Western Paper Dealers' association. He was a member of the Union League club, the Chicago Athletic association, the Glenview Golf club, the Evanston club and the Country club of Evanston.

Mr. Kimbark often was referred to as the "father of daylight" savings—the law being attributed to his work in its behalf. When the move was originally started, Mr. Kimbark went to Washington several times in support of the measure.

He is survived by his widow, three sons and two daughters.

The Neely Printing Company has moved to its new home in the Neely Building at 871 N. Franklin street, Chicago. The phone number is Superior 8992. The new building is three stories high, fireproof and modern in every detail of construction and equipment.

A very interesting film made in the plant of the S. D. Warren Co. showing the manufacture of paper was exhibited at Chicago three nights last month under the auspices of the Chicago Paper Co. and the Paper Mills Co. of Chicago, distributors of Warren papers. Two of the S. D. Warren Co. field men came with the film and talked while it was being shown.

Tuesday night, February twentieth, the film was shown at a meeting of the Chicago Club of Printing House Craftsmen, while a duplicate film was being shown at Donnelley's. The next night an informal dinner was given at the LaSalle Hotel at which approximately 600 printers saw the picture. Thursday night the picture was shown before apprentices at the Crystal room of the Great Northern Hotel.

MACHINERY REPAIRS AND PLANTS MOVED

A Complete Service for the Busy Printer

KELSEY-LAWSON & ASSOCIATES

SUPERIOR 4051

429-435 WEST SUPERIOR STREET, CHICAGO, ILL.

Announcement Extraordinary

DANIEL J. RYAN

Phone Superior 0921

MANUFACTURER OF HIGH GRADE

429 West
Superior Street
Chicago

PRINTING
LITHOGRAPHIC

INKS

DRYERS
COMPOUNDS

PHONE FRANKLIN 1996

A. R. BUCKINGHAM

Linotype Composition
and Make-up

Prompt Service

15 South Market St. Chicago

G. T. HULTMAN CO.

Miller Feeder
Expert

711 S. Dearborn St. CHICAGO

FRANK T. CASPERS & CO., Inc.

Accountants, Auditors, Appraisers

INCOME TAX SPECIALISTS

We Specialize in Printers Audits, Cost
Systems and Financial Statements

Phone Dearborn 1877

505 Marquette Bldg. CHICAGO

Phone Haymarket 7559
Printers' Machinery Sales Co.

USED PRINTING MACHINERY
COMPLETE EQUIPMENT BOUGHT,
SOLD, EXCHANGED AND LISTED

1722 West Grand Avenue

ECONOMY PRODUCTS**Leads**

2 to 12 Point Made
From Linotype Metal

Slugs and Rule Borders

Better Material at Less Cost

ECONOMY PRODUCTS CO.66 W. Harrison St. Phone Har. 6561
CHICAGO

If it's
WOODCUTS
you want!

SEE

BJORKMAN

Tel. HARRISON - 6852

508 S. Dearborn CHICAGO

**"JAZZ UP"**

Your Printed
Message with
CARTOONS

Write for Proof Sheets
Low Merrell State 7731

BUSINESS CARTOON SERVICE
35 S. DEARBORN ST. CHICAGO

This space will keep your
name before Chicago
Printers at the price
of a few cigars.

Tels. CAL umet 4233-4234
Western Paper Stock Co.

Buyers of

All Kinds of Waste Paper

"Guaranteed Ground Into Pulp"

1450 to 1460 Indiana Avenue

Reference:

Corn Exchange National Bank

Typesetters to the Trade
COMPOSITION MAKEUP
LOCKUP

DAY AND NITE

Lester-Johnson Co., Inc.

Phone Wabash 6756
422 S. Dearborn CHICAGO

Tel. SUPERior 3555

PIONEER PAPER STOCK CO.

DEALERS IN

All Kinds of Waste Paper

438 to 448 W. OHIO STREET

Your Card on this page
will be read by 4,000
employing Printers

U. of C. Press Advertises History

The first of nine mailing pieces designed to tell the story of the University of Chicago Press has just been mailed to students of the University and others who are interested.

Although the University of Chicago is one of the youngest of the world's great institutions of learning, the press is the oldest university press in America, since its founding was coincident with that of the University. Its purpose is outlined in the first mailing piece:

"For twenty-nine years the University of Chicago Press has been publishing books and journals in its plant on the campus. Organized in 1893 at the suggestion of President Harper as an integral part of the University, this oldest and largest of American university presses has continuously served the educated reader the world over through the manufacture and publication of worth-while books.

"Completely equipped to produce and distribute volumes of every description, the University of Chicago Press has been, through these years, a medium for the publication of noteworthy contributions to many fields of learning. Its publications, in many different languages, are found wherever good books are read and studied; its imprint is now seen on the pages of over one thousand titles; its reputation for good printing craftsmanship is yearly strengthened by new accomplishments."

W. P. Dunn Company, formerly at 725-733 S. La Salle street have moved into the new Harrison-Clark printers' building at 547-555 S. Clark street.

An item of more than ordinary interest is the invitation to visit the new parcel post building of the Chicago Post Office, given readers of this magazine by Postmaster Arthur C. Lueder. This building, extending from Van Buren to Harrison street, between Canal street and the river, comprises six stories over basement, track level and sub-basement, and is devoted solely to post office purposes. With its elaborate equipment—over eight miles of belts being used in the numerous conveyors—and its remarkable methods whereby the handling of over 10,000 sacks of parcel post mail per hour is made possible, this building marks a new era in the handling of bulky mail, and its importance and value to the postal service, not only in Chicago but throughout the nation, can scarcely be overestimated.

"Now that the work in our new Van Buren Station is well organized," said Postmaster Lueder, "I want to invite the business men of Chicago, or, in fact, every one who is interested in seeing how we handle parcel post mail, to visit our new building. Those desiring to tour the station should take the elevator in the Van Buren street lobby and go to Room 601, where a guide will be furnished to escort them through the entire building. For the present, the visiting hours will be 11:00 a. m. and 3:00 p. m."

The Columbian Offset Co. has been incorporated at 547 S. Clark street, Chicago, for \$25,000, to engage in lithographic and offset printing.

Eighty people are working at top speed in the printing plant of R. L. Polk Co., at 538 S. Clark street in an effort to get Chicago's first city directory in five years out by May. Mr. William H. McFarland is in charge of the work.

New Open Shop Directory Published

The Open Shop Employing Printers Association has published a revised edition of its "Open Shop Directory," called the "1922-1923 Issue." It has an unusually convenient classification in listing specializing printers who operate non-union shops. In the preface the purpose of the association is set forth as follows:

"The purposes and objects of this Association shall be to preserve the right of private contract and to foster and maintain the American principle of the open shop in the printing and kindred industries; to prevent unjust and unreasonable discrimination against any person or firm by combinations or persons, or conspiracy in any manner relating to the business of the members of the Association; to advance the education of craftsmen, and to maintain fair working conditions and wages in the printing and binding industries, and we do hereby declare our adherence to the following:

"In the operation of any system of hours or wages now in force or to be extended or established in the future, this Association will not countenance any conditions which are not just or which will not allow a workman to earn a wage proportionate to his productive capacity, and this Association hereby pledges all its power and resources to the maintenance of this declaration of principle."

American Typesetting Co. Installs Huge Plant

Plans announced by the American Typesetting Corporation of Chicago would seem to make its plant the largest in the country when it is in full operation, which will be about April 1st. At that time the firm will remove from its present location to the new Thon building, at the northeast corner of Clark and Harrison streets, where it will occupy the entire second floor, with 10,000 square feet of floor space.

The progress of the American has been rapid. It opened its doors on September 1, 1919, with an equipment of three Linotypes, and during the course of the following two years added a Monotype equipment of five keyboards and three casters, installed a makeup department capable of working twenty men at one shift, and also put in three more Linotypes. This equipment will be almost doubled after moving operations are completed. In three and one-half years the plant will have grown to represent an equipment value of approximately a quarter of a million dollars.

During the process of changing quarters practically all old-style and some modern equipment will be replaced by new machines, and enough new composing room furniture and fixtures purchased to make possible the boast that the plant is to all intents and purposes a new plant. Every facility will be installed to promote efficient operation, and make possible the production of work of the highest quality.

The Monotype department in the new plant will consist of ten keyboards and twelve casters, ten of the latter will be composition machines, of which two will be equipped for 14 and 18 point. This department of the plant has received particular attention from the management, as it is desired to make it unexcelled in the world from the standpoint of completeness for its size. Even two "Twin-Six" compressors have been installed to offset any possibility of a breakdown of keyboard operation.

In the slug-casting department will be installed nine new Intertype machines with over 100 extra magazines. There will be two single-magazine machines, five three-magazine machines, of which two will be able to cast 42-em slugs, and two three-magazine machines equipped with side magazines and one of these will have a 42-em mold. These machines will compose a variety of faces from 5 to 18 point, and a complete interchange of all magazines and type faces will be possible.

The Judy Publishing Company, 102 North Wells Street, Chicago, announces its purchase of *DOC WORLD*, and that this monthly will continue under the same name. The magazine is now in its eighth year.

This company also announces the opening of a retail book store at 1330 West Madison Street, Chicago, under the name Judy Book Stores, the business having been purchased from Mr. A. Zimmerman and having been conducted at that location for eleven years.

Chicago loses another of its pioneers in the field of printing with the passing of John W. Dietz, who died January 6. He was born in Cologne-on-the-Rhine, June 27, 1835.

From 1867-69 Mr. Dietz was superintendent of the Burlington "Hawkeye." In 1871 he established his shop in Chicago, where he became well known, not only as a printer, but also as a poet whom his many friends will miss.

Shattock and McKay, printers and producers of direct-by-mail advertising, have moved from 167 W. Monroe street to 426 S. Clinton street. The new telephone number is Wabash 2862.

J. L. Shilling, formerly of the Lammers-Shilling Co. and well known in the photo-engraving and printing trades, has joined the sales force of Hillison & Etten Co., 638 Federal street, Chicago. Mr. Shilling has been very much impressed with the phenomenal growth of the Hillison & Etten Co. during the last three or four years, during which time he has built up a clientele of customers which he knows the work of Hillison & Etten Co. will please.

Window Envelopes Allowed

Postmaster Lueder wishes it to be known that window envelopes, though objectionable from a postal standpoint, are of such advantage to some mailers that their use is permitted, provided they comply with certain prescribed conditions. These regulations provide that the window must be parallel with the length of the envelope, properly located, transparent, and free from glaze. The envelope must bear a complete return address in the upper left-hand corner, while the stationery must be made of white or very light tinted paper. The enclosure must be so folded that only the name and address of the addressee will be exposed through the window and so that it will not shift around in the envelope and obscure the address. The address must be written plainly and clearly, preferably in typewriting. Changes in address must not be made on the window. Patrons who use, as well as manufacturers who make, these envelopes will be governed by the fact that window envelopes not conforming in all respects to these conditions are not mailable.

WITH OUR ADVERTISERS

Monotype Simplifies Mold Equipment

The Lanston Monotype Machine Company has placed on the market its new series of single-point-sized display molds. These new molds come in sets, a separate mold for each point size. They are proving themselves to be of decided value in the caster room.

The 14, 18, 24, 30 and 36 point display type had previously been manufactured with two adjustable molds, the "T" mold accommodating the first three sizes and the "U" mold the others. The custom with these molds was that the operator would make the necessary point-size changes in one mold while the other was in operation upon the machine. The system worked satisfactorily.

With these new single-point-size molds, however, each mold is a rigid unit of its own; point sizes are changed merely by removing one mold and replacing it with another; repair bills will be decreased through this same solidity, and it will be possible to cast display type in different point sizes more efficiently.

In addition to these advantages the new molds are being fitted so that they will cast display type with a much larger nick, placed lower down upon the body. The compositors seem to be as much delighted with this new feature of the mold as the operator is delighted with its time-saving qualities.

A series of special days for different groups of visitors to the Paper Industries Exposition is being arranged for the big paper show which will be held at Grand Central Palace the week of April 9th. In arranging these special days, care is being taken to avoid conflict with the conventions of the American Paper and Pulp and National Paper Trade and their affiliated associations. On each of the special days, special programs will be arranged, with authorities on various lines of activity as the chief speakers.

Printers and Publishers Day has been set for Friday, April 13th, and Charles F. Roth, manager of the Paper Industries Exposition is already busy securing some notable speakers for the program to be held on that day.

Hungarian Newspaper Uses Ludlow

Maygar Hirlap, Detroit, a semi-weekly newspaper in the Hungarian language, is now printing from Ludlow slugs.

Their equipment consists of an electrically heated Ludlow, 27 fonts of matrices (including special accents) and three 20-case matrix cabinets. One of the long-line (112½-pica) sticks is included for use in casting 8-column heads when needed.

There is also an outfit of auxiliary matrices, such as superior figures and a special offset stick to set them in. These will be of assistance in setting snappy advertising display.

Mr. Anton Feder is owner of this publication, and is planning a large extension of the business. We understand he has also bought a 36-page Duplex press.

Intertype Report Shows Big Year

The annual report of the Intertype Corporation to its stockholders, submitted February 19, shows a remarkable story of progress. An extract from it follows:

"Due to a large increase in business the results for the year ended December 31, 1922, were the best in the history of the Corporation. After deducting liberal reserves for depreciation of machinery, equipment and other contingencies, including reserves for taxes, the net profits were \$944,205.74.

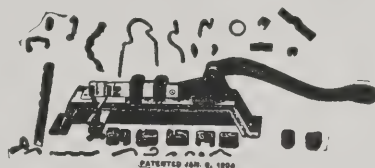
"The conservative policy of stating assets on a sound value basis has been continued. As an illustration of this policy with respect to all items on the balance sheet, the value of machinery and equipment when the Corporation commenced business seven years ago was \$806,412.05. The cost of additions and betterments to December 31, 1922, was \$919,151.38. For the same period there was written off and deducted from profits \$1,063,512.14, leaving the machinery and equipment (although largely increased) on the books at \$662,051.29. The Corporation's valuable patents and patterns are carried in the assets at one dollar.

"All customers' notes of every kind, aggregating over two million dollars, are owned by and in the possession of the Corporation.

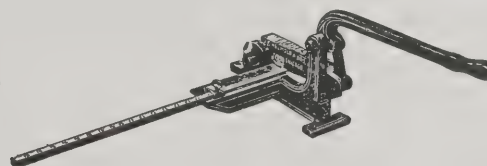
"During the year there were issued \$750,000 10-year 7% Debenture Notes, dated April 1st, 1922, and due April 1st, 1932. These notes represent, with the exception of the usual current merchandise, payroll, dividends payable and reserve accounts, the only liabilities of the Corporation and this amount of \$750,000, on December 31, 1922, is more than offset by the cash on hand.

"The Board of Directors, at the request of the employees, adopted an Employees' Stock Ownership Plan, which provides that employees who have been with the Corporation for a period of six months or more, may subscribe for first preferred stock and pay for it in installments. Dividends and service allowance are paid to subscribing employees at various rates depending upon the length of employment. Employees have already subscribed for nearly \$160,000.00 par value under this plan.

"The Second Preferred Stock of the Corporation carries the privilege of conversion, share for share, into Common Stock, and as of December 31, 1922, the holders of 8,416.7 shares had availed themselves of the privilege.



Eureka Steel Rule Bender



Hercules Steel Rule Cutter

Steel Cutting, Creasing, Wave and Perforating Rules

CUTTING RULE

2 Pt. Center Face
2 " " Side " "
3 " " Center " "
3 " " Side " "
4 " " Center " "
4 " " Side " "
6 " " Center " "
6 " " Side " "

Temper: Soft, very soft, hard

CREASING RULE

2 Pt. Round Face
3 " " " "
4 " " " "
6 " " " "
8 " " " "
10 " " " "
12 " " " "

This Rule can be had in Round or Flat Face

WAVE RULE (Soft Only)

2 Pt. Fine

2 Pt. Medium

2 Pt. Coarse

2 Pt. Long Wave

All above 25 cents per foot

PERFORATING RULES

6 Tooth	12 Tooth
8 Tooth	18 Tooth

Soft
2 Pt. at 20
3 Pt. at 25

PRICES

Hard
25
30

Bright and Hard
30
35

STEEL CROSS CUT PERFORATING RULE

2 Point at 65c per foot. Furnished in 4 ft. fonts cut L. S. at \$2.85 per font

STANDARD HEIGHT

Cutting Rule 15-16 in.

Creasing Rule Type High

Telephone Lincoln 1774

J. F. Helmold & Brother
1462 Custer Street
CHICAGO

Printed Salesmen

CATALOGS are representatives of the house just as are the flesh and blood variety. The initial reception of both is largely influenced by their appearance, which should reflect the character of the house.

When the catalog comes through the mails fresh and uncrumpled it invites an interview. Like the substantial salesman with personality, it implies by its appearance that one's time will not be trifled with. On its impression value, as well as what it has to say, depends its usefulness. The salesman with personality is the one we like to have around, and the one who gets our business. The catalog with personality possesses equal merit.

As a printer your customers rely on your judgment. Justify that confidence by recommending PENINSULAR Cover Papers. They give weight to the message they carry.

PENINSULAR Covers have the appearance, hold their shape and wear well. PENINSULAR Covers are quickly available through good paper merchants everywhere.

Among the following PENINSULAR lines you will find that intangible something called "Personality"—attractive individuality that gives character background to your printing art. They are made in a wide variety of textures, weights, weaves and colors.

The Peninsular Standard Lines are:

Orkid Cover
Publicity Cover
Gibraltar Cover
Publishers Cover
Onimbo Cover
Colonial Cover
Neapolitan Cover
Patrician Cover
Covenant Book and Cover
Tuscan Cover

Write for Detailed Information

Peninsular Paper Co.

YPSILANTI, MICH.
Makers of Uncommon Cover Papers



Demonstration Shows Development of Lithotex Process

SOME important developments have taken place recently in connection with the Step-and-Repeat machine as used in the Lithotex process, and to explain these to interested visitors a demonstration has been given by Pictorial Machinery, Ltd., of London.

To indicate briefly the direction of the new improvements, one may point first to the new Lithotex Electrical Time Clock device, a contrivance entirely obviating the counting of seconds by the operator and the use of the bulb and tube, the timing being done entirely by electrical control. The shutter opens and closes instantly, giving exact timed seconds which are repeated automatically. This cuts out all the question of variation of exposure and consequent variation of negative. Negatives can now be obtained absolutely the same throughout the whole area of the plate, no matter what the size may be or how many exposures there may be. This has been one of the greatest requirements of the Step-and-Repeat machine, and this improvement has taken three years before a thoroughly tried-out satisfactory method could be obtained.

The instrument specially seen was the No. 2 instrument, built for Australia. This instrument has an extra large lens; the lens on the standard Step-and-Repeat machine is 6 inches, but the lens of the No. 2 machine is 9½ inches. It is thus possible to project larger images and to start from a larger unit negative, which means for half-tone screen images that large images can be obtained without any enlargement of the screen. For certain work such as magazine covers or for long labels, long cheque tints which have to be printed at one operation, or all things of large areas in the printing trade, the No. 2 machine will be found as facile as the previous machine has been for smaller images.

The Problem of Nonregister

OF ALL the bugbears of the color printer, none is more formidable than that of nonregister. It is easy—says a writer in the house magazine of Messrs. B. J. Ball, Ltd., of Australia—for the customer to curse the printer and the printer to call down anathemas on the head of the papermaker or the machinery manufacturer, or some other responsible person; but, as a matter of fact, while paper continues to be used as a medium of expressing art or nature in colors, just so long will nonregister continue to be a problem the printer must face. The purpose of this article is not to suggest a method of overcoming the difficulties, but to explain some of the reasons which cause the trouble.

Printing paper consists of innumerable fibres, made from wood or rags or grass, which are carried along in a vast body of water and deposited on an endless traveling oscillating wire screen. The tendency of these fibres is to lie the long way of the traveling belt, with the consequence that the stretchability of the paper is greater in the other direction than that in which the fibres lie. Consequently, any printer who does a lot of color work should make a point of indenting any important quantities of paper, and should advise his supplier which way he wants his paper cut. In other words, if the paper is to be fed in the broad way, then the fibres should run in the direction of the short way of the sheet, so that the pull on the cylinder should be in the direction the fibres are running, instead of across them.

The simplest way to test an ordinary sheet of printing paper to ascertain the grain is to tear it in each direction.

Challenge Mammoth Iron Furniture

Made in 65 Sizes
from 15 x 15 Picas
to 60 x 120 Picas

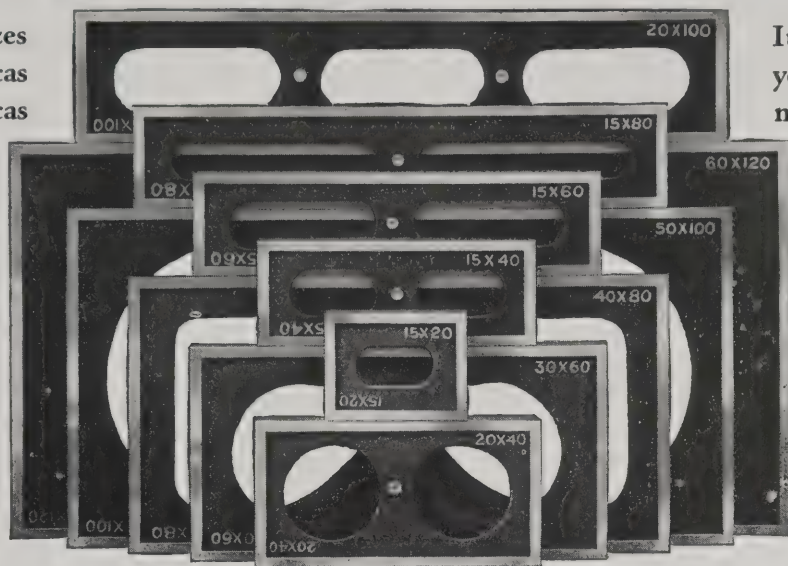
Every printing plant, large or small, should have a supply of this handy time - saving Iron Furniture

Easy to Handle

Its use will save
you both time and
money every day

Send today for circular with complete list of sizes and font schemes, and also sizes of cabinets

Indestructible



Challenge Mammoth Iron Furniture is invaluable for large, open forms, such as loose-leaf and blank-book work, blank pages in forms, blanking out color and folding box forms, locking small forms on the bed of a cylinder press, etc. Sizes in large figures on every piece, either side up. It is practically indestructible, positively accurate, very easy to handle and light in weight.

THE CHALLENGE MACHINERY CO., Grand Haven, Mich.

Chicago, 124 S. Wells Street
New York 461 Eighth Ave.

The Ludlow of Today

Will Actually Lower Your Costs

YOUR estimate on a big label job was based on absolute costs. Yet you were too high. Your competitor made the lower price. He got the job. You say: "He'll lose money on it. I don't want it at that price. He won't stay in business long at that rate!"

Lower Costs — Higher Profits

But he doesn't lose money on the job. His estimate was based on costs, too—his costs, not yours. He plans a new building and enlarges his business. How does he do it?

Suppose he is Ludlow-equipped. His costs do not include any time usually required for hunting sorts. His cases are always full of new typefaces.

He has no type to buy. Every new font of matrices he buys adds to his range of faces.

At make-up he has an advantage because all-slug forms are quick and easy to make up, and cannot pi.

If he wishes to print 2-on, or 32-on, he buys no plates, but merely sets each line once and recasts slugs for enough forms to fill his press.

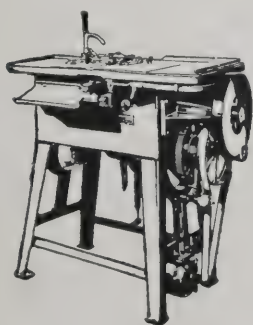
Presses handle greater volume, because composers are always ahead of their work and there is no waiting for forms.

Letters cannot pull out from slug lines on the press; there are no transpositions, and no worn letters to delay presses.

After printing, forms are not distributed. They may be dumped for metal or held for reprint.

"We have a great many annual jobs that are kept standing in our vault, and were it not for the fact that the all-slug system is used, we would be continually buying new monotype or foundry sorts. With the Ludlow System we can wrap the pages quickly and cheaply, and the only cost to keep them standing is the metal."

—Craftsmen Typesetters, Inc., Chicago.



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Eastern Office: World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.

PLEASE MENTION BEN FRANKLIN MONTHLY WHEN WRITING ADVERTISERS



Thrift Buying in 1923

A few cents saved on every pound of paper purchased during 1923 will mean much additional profit on some of your jobs.

It's never true economy to buy inferior papers but to buy perfect papers at greatly reduced prices spells *economy, thrift and profit.*

Mills often overrun on various grades and sizes of papers and rather than going to the expense of storing it they dispose of it, through our house.

Ours is a clearing house for several large book mills on all their overrun paper.

You may find that we have just the right size for some of your jobs.

You'll save money—if we have—ask to be listed to receive quarterly quotations of sizes and grades.

Fort Dearborn Paper Co.

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Telephone Main 1930-1931-1932

It will be observed that the tear is very irregular and resistant one way, while the other direction offers less resistance and tears fairly straight, the latter being "the way of the grain" or "direction of web."

But even though attention be given to this, the stretchability of paper cannot entirely be overcome, although it can be minimized. An expert attached to one of the great paper mills recently gave us the following remarks on the question:

"Nonregister trouble is due very largely to the fact that paper absorbs moisture from a humid atmosphere. Let us assume this paper was going through the mill during average atmospheric conditions, and, therefore, contained an average percentage of moisture. The paper would remain practically the same as long as it was kept in the cases, and continue so when taken out, if the atmosphere to which it was exposed was relatively the same as when the paper was made. If, on the other hand, it was drier the paper would shrink, and if damper expand. This action is not unusual, but comparatively infrequent, except during periods of radical changes in humidity, which, being beyond the control of papermaker and printer, cause considerable trouble, especially on register work.

"Only last week the writer visited a print shop and observed a sheet which stretched one-eighth inch in twenty minutes. It was a damp day, but when the sheet had been allowed to accommodate itself to the damp atmosphere and expand correspondingly, it printed in perfect register. The necessity at times for conditioning paper is obvious, and we doubt if you would care to take the position that the papermaker is responsible for the trouble caused by atmospheric conditions, unless he had supplied paper with the grain the short way when it had been ordered with the grain the long. For color and other close-register work the grain should run the long way, as most of the fibres lie in this direction, and in expanding or contracting they change diameter rather than length."

Interest in Swedish Congress Grows



INTEREST in the International Congress of Master Printers to be held in Gothenburg this spring is keen throughout the world. America, Denmark, England, Estland, Finland, France, Iceland, Norway, Hungary, Germany, Austria and Spain have already accepted the invitation of the

Swedish master printers' organization to send representatives.

Three addresses by Americans will be on the program, one by F. L. Hoffman of the Babson Institute on the subject of "A Health Survey of the Printing Trades of North America" and two on the work of the U. T. A. by Edward T. Miller, secretary of the Typothetae.

England will also have two representatives on the program. R. A. Austen-Leigh, president of the Federation of Master Printers of Great Britain and Ireland, will address the congress on "Master Printers' Organizations in England" and "An International Bureau of Master Printers." E. A. Goodwin will speak on cost systems.

Three addresses are scheduled from Germany, though the names of the speakers are not given. There will be one on cost systems, one on labor conditions and wages, and one on paper standardization.

The committee will work in close harmony with Nordige Resebureau (the Cook's Tours agency in Gothenburg) to furnish lodgings and look after the interest of members of the congress.

Buy a Full Hour, Sell at a Profit!

TO THE PRINTER who would like to sell profitably every hour's work which he pays for in money, we direct this brief message:

Every hour's work in our plant is a *productive hour*, because we operate on the non-distribution basis. Any printer can install this system in his own plant by taking advantage of our service—either composition or makeup.

"Buy a full hour's production and sell at a profit!" That's the motto of those printers who are our patrons.

["THE STANDARD WAY": A method of producing composition, on galley or in makeup form, whereby the output of Linotype, Monotype and Makeup Departments, either singly or combined, is so handled as to result in perfection of product at lowest consistent cost.]

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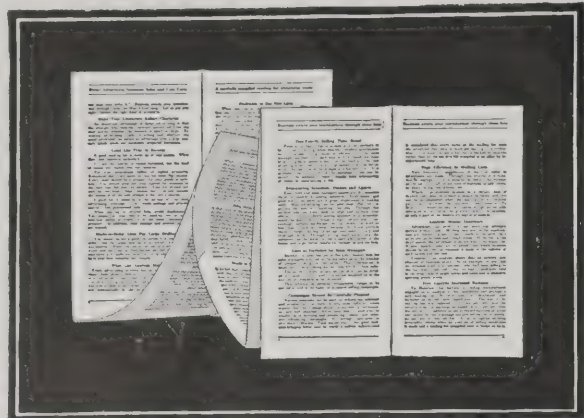
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Fold a 20-Page Booklet in One Operation

THE CLEVELAND FOLDING MACHINE has revolutionized the folding of all kinds of printed matter.

Printers used to think of the 20-page booklet as—one 16-page form, one four-page form, two folding operations plus a final operation, inserting, before it was ready for stitching.

Printers today think different, at least those who have Cleveland Folding Machines do. A 20-Page booklet to them means—a 20-page form folded in one operation, either parallel—two or more on—or a combination of four parallel and one right angle.

This Cleveland way saves you having to make up the extra 4-page form, the extra lock-up, the tedious, time-wasting job of double register—where color work is being done, the folding of the second form, and the inserting.

The Cleveland Folding Machine enables you to give your clients quicker service, better work, and it eliminates the waste of material caused by poor folds.

The Cleveland makes 210 different folds—156 more than all the other folders combined—and it will fold anything that any folding machine in the world can fold.

We would like to send you our catalogue and descriptive literature—you will find them very interesting. Just drop us a line, now, for them.

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Represented by Printers Machinery-Supply Co., San Francisco and Los Angeles, Portland, Oregon and Salt Lake City; Barnhart Brothers & Spindler, Seattle, Washington

The manufacture and sale of Cleveland Folders in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada

Marks of Quotation in Early Printing

Continued from page 28

One of the features of typographical style of particular interest in tracing the development of marks of quotation is the practice governing what I designate as "introductory references to source." We may print a modern quotation thus: "I believe," George said, "that the best course to pursue . . ." The words "George said" constitute the introductory reference to source of the quotation. Present practice, in the United States and Great Britain at least, is to close the quotation, interject the introductory reference, and then re-open the quotation with new marks. This was never done in early printing, because even the point where the quotation began was not exactly marked.

In the volume now under discussion the practice was to enclose introductory references to source within parentheses, though in a few instances⁷ they were forgotten. The rule is illustrated in the two following lines⁸ from a left-hand page:

„estoyent decheus. Ce n'est point a vous seul (disoit-elle)
„que la couronne est escheue, mais aussi a votre mere, a

The words "disoit-elle" refer to the source or author of the quotation. This example also illustrates the inability to indicate the point at which the quotation begins; in this case the word "Ce."

One other feature demands description. The volume has a multitude of side notes placed in the margin, but set close to the text. As the quotation marks were also planned to go in the same position, the commas were displaced when they conflicted with marginal notes. When a quotation opens in the part of a page flanked by a side note, some of which are long, there is no indication of the point where it begins. The same holds true of the point of conclusion of a quotation. In exception to the general rule, there are two instances⁹ in the book where side notes are moved out to allow the insertion of quotes at ends of lines.

The printers of most countries today use commas in one form or other to indicate quotations, following after the practice which appears to have had its origin in France. The French printers, however, have developed for the same purpose a special character, known as the guillemet, which has evolved slowly from the double commas first used.

⁷ See leaf 85 recto.

⁸ Leaf 8 verso.

⁹ Leaf 113 recto ; 113 verso.

"One Hundred Years of Printing Service" is the title of a booklet issued by Newcomb & Gauss, Salem, Massachusetts. It is made interesting by the inclusion of woodcuts dating back to the early days of the shop, a century ago, and a reproduction of the first ad, apparently reset in the fancy types which were prized possessions in those days.

As an indication of the co-operation that is developing between the various industries serving the graphic arts, a folder from the Standard Paper Manufacturing Company, Richmond, Virginia, is notable. They have prepared, and offer to printers and advertisers, a service of electros and suggestions for the preparation of "House Organ Blotters," including material appropriate for sixteen different kinds of retail business.

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Messinger Paper Company

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TELEPHONE MAIN 2120
Six Trunk Lines

More About Insurance

TWO or three months ago we published an article by Oliver S. Turner containing some sound advice concerning printers' insurance, and recommending that printers devise a typographical arrangement for insurance policies which would make them more easily read.

Another insurance man, Harold W. Lorenz of the Rockwood Badgerow Co., Chicago, in a letter to the editor, adds force to Mr. Turner's discussion as follows:

"As a subscriber and interested reader of your magazine it was a pleasure to review the article which appeared in the January issue by Oliver S. Turner under the title—

"Does Your Insurance Protect You?"

"The definition of that much abused and misunderstood co-insurance clause was excellent and the admonition to select a reliable, well-informed agent to handle an individual's or concern's insurance was very timely.

"Only too often do we find our clients prone to postpone interviews with reference to their interests insurance-wise. They accept policies, pay for them, then chuck them in a safe without giving a few minutes to examine contracts that, if incorrectly written, might spell financial ruin in case of a disastrous loss.

"It has been said that there is not a single word appearing in the Standard Fire Insurance Policy which is superfluous and the present form is the result of many years of experience, combined with the minds of the greatest insurance men past and present. This being true, a condensation is impossible, but among our printers there must be some geniuses, artistically inclined, capable of drafting a more attractive design and form of composition that would invite, rather than discourage, reading.

"Your subscribers will be glad to know that special consideration has been given to printers' insurance needs and that a broader form of coverage has been permitted by insurance companies than to any other industry."

The Story of Dard Hunter

Continued from page 27

overwhelmed me, for it must be remembered that I had no help whatever either in the paper mill or typefoundry. I decided to use the paper and type I had been able to make for the printing of two small books, monographs on etching. These came out in 1915 and 1916, and were the first books in the entire history of typography of which the paper, type and printing had been the labor of one person. The book, "Old Paper-making," was delayed for a considerable time and I am still at work on this edition after having been occupied with it, now and again, for a number of years. This book also will be unique in its way, for not only will I have made paper and type for it, but I shall be the author as well.

This book will be the largest thing I have attempted, and judging from the interest in its progress shown already in all parts of the world, I feel that the ten or twelve years that I have spent in gathering material, in making the paper and type, and in printing the edition, will not have been lost entirely.

"Chemistry in Overalls"

AN ARTICLE in a recent number of BEN FRANKLIN MONTHLY called "Grief and Celluloid in Printing" attracted the attention of Arthur D. Little, Inc., Cambridge, Mass., who, in commenting upon it, sent us an attractive booklet with the intriguing title, "Chemistry in Overalls."

The booklet contains a story of the fascinating work of this firm whose business is to solve intricate chemical problems for industry. This includes playing about with cellulose which, the booklet tells us, "takes kindly to nitric acid and becomes gun cotton and smokeless powder, after which it becomes less kindly."

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Go after it with our attractive calendar cards. If you are a paid subscriber to Ben Franklin Monthly, we will send you copy and cuts for a calendar each month at the cost of the electros.

That is absolutely all there is to it. Our January issue told about it at greater length. If you haven't one write and ask for one.

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The service is complete in all details—Linotype, Monotype and Ludlow Composition; hand composition of all kinds and classes; complete make-up and foundry lock-up—every conceivable composing room operation.

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History of the Art of Writing

By WILLIAM A. MASON

Here is a book which will furnish a printer with an interesting background for the history of his art. *The price is \$6.00*

For Sale By

BEN FRANKLIN MONTHLY

440 South Dearborn Street Chicago, Illinois

Individual Plant Research

Continued from page 33

are to come in, and to the shipping department for delivery or shipping of the finished work.

Scheduling the work through the plant also depends entirely on production records for its accuracy. Scheduling has much to do with the efficiency in operation of the plant in that it prearranges the time for the work to be received by and delivered from each department much the same as railroad trains are scheduled by dispatchers.

In connection with the work of the scheduling department there is carried on the follow-up of each of the orders to see that they are kept as nearly to the schedule as possible and, if they vary to any great degree, to find out why. This last information should be tabulated and turned over to the research department for further investigation that it may determine what shall be done to correct the situation.

When, through use of classified production averages, advance pricing, planning, scheduling and follow-up of orders have increased the production and efficiency within the plant to the limit without other assistance, it is time to start engineering methods by setting up standards for each operation performed on each job.

The production will undoubtedly increase by merely sending out with the instructions the time that each operation should require; but, it is advisable that some bonus system or system for arranging the remuneration of the employees in accordance with their value be used in connection. From the records compiled by the research department it is possible to determine the exact value of the work produced by each man or machine in comparison with the average of all. The cost records combined with the production records should be such that it would be possible to tell the value of each man in dollars and cents. This applies not only to the manufacturing department, but also to the sales.

This stage of the work having been accomplished, research should be made with the view of substituting better methods and machines for those in use. With the records (both cost and production) obtained on such machines and methods by the industry it is possible to determine in advance the probable hour cost of any new machine or operation. This is done by approximating the number of hours the machine would be used, thus obtaining the probable percentage of productive time. By use of percentage obtained from known hours costs of the plant as compared with the same hour costs of the industry, an approximate hour cost for any new machine in any plant can be made. This series of comparisons will also show the number of hours required to make a new machine a paying proposition. Possible expansion of the plant can be determined in the same manner.

Research work should not be confused with the work of the production manager or superintendent. Production managers should devote their time to placing in force the recommendations of the management as obtained from the results of the research. Research work is such that to do it with much success, a man must be a student and a thinker rather than the forceful personality required to control large numbers of employees. Even if this were not true, the amount of time necessary to place in operation the different methods for bettering conditions would be so great as to allow but little for actual research.

Such a limited article as this can but touch the surface of the possibilities contained in proper research for the betterment of conditions in a printing plant. The facts and figures as gathered and compiled show the exact condition of every department in the plant as well as the

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Please send a sample *Advance Plate* for me to inspect.
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Possesses the richness and charm of Spanish Leather.

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exact status of each employee. When such figures are analyzed by the trained analyst, every leak in the business will be shown up and from this analysis the probable remedy may be deduced.

The result of research is the controlling factor in any business and should be depended upon at all times by the management as the basis of his decisions.

Destruction of Paper by Ink

FROM Professor W. Herzberg, the industrious chief of the paper department of the Materials Testing Office at Berlin-Dahlem, we have received a reprint on the above subject, from the journal of that office. This communication is occasioned by observations made while rearranging the records in the year 1921.

It was noticed that samples of paper, which had been used in 1898 in an endeavor to find a suitable process for determining the degree of sizing, and on which had been made numerous ink lines of widths varying from 0.5 to 2.5 mm. with document ink produced by one of the foremost German ink makers, had been corroded by the ink. These papers were made, some of rag, some of sulphite pulp and some of mixtures of these, and they were stored in the filing cabinets under normal conditions.

To get comparative figures showing the influence of the ink, these papers were tested for breaking strain at right angles to the ink lines. It was shown that the paper with 2 mm. wide lines was rather less than half as strong as the same paper without ink marks. The decrease in strength is augmented in a fairly regular degree by the increasing width of the ink line.

This question has engaged the attention of librarians and scientists ever since P. Ehrle, late prefect of the Vatican library, first brought the matter prominently before the notice of scientists and urged that remedial measures should be found.

About twenty years ago, Herr Schluttig, director of Leonhardi's ink works, made a research into the matter and came to the conclusion that it had been wrongly assumed that the sulphuric acid of the ink was to blame, and that the iron oxide salts were the true cause of the trouble.

The new observations at the Materials Testing Office show that even modern inks energetically attack paper. Professor Herzberg is not satisfied with Schluttig's conclusions, for it is well known that sulphuric acid also attacks the fibres, rendering them friable. He calls for a renewal of the study and he states that the Materials Testing Office intends to approach the ink makers for their co-operation in laying down a plan of research whose object shall be systematic examination of the influence of modern inks on paper. It is of great importance to determine whether all our documents are liable to such destruction or whether the above-mentioned discovery in the Testing Office is merely an isolated case, due perhaps to the composition of one batch of ink only. It is hoped that the production of a harmless ink may result.

Friends Save Gutenberg Bible

THE Leipzig Museum was recently threatened with the loss of its chief treasure, its famous copy of the Gutenberg Bible, said to be the best preserved and most beautiful copy in existence of this, the first book printed. The museum had been reduced to such dire straits that it was deemed best to part with this great treasure. In order to prevent this misfortune, twenty of the most influential representatives of the graphic arts in Germany united to secure aid for the museum so that it might continue and still retain the precious volume.

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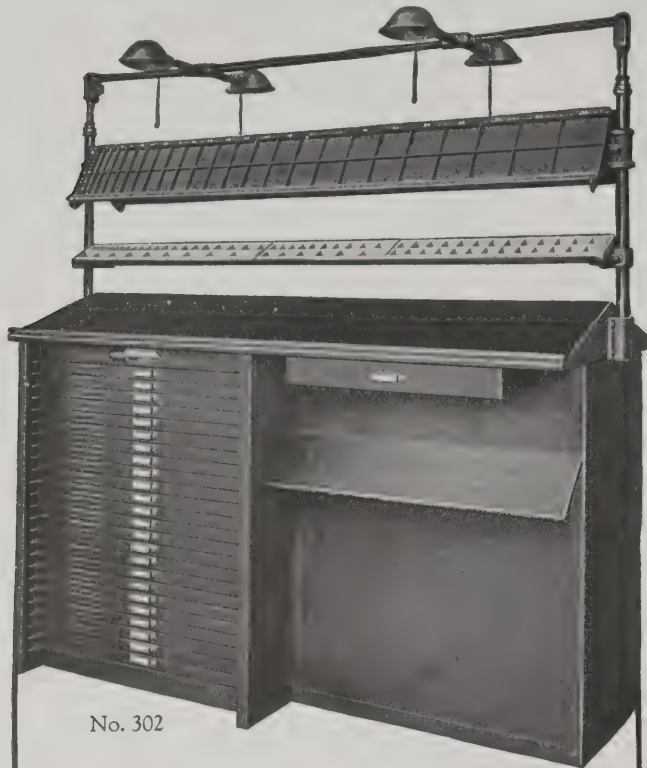
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This shoe is guaranteed one hundred per cent solid leather; color, dark tan; bellows tongue; dirt and waterproof. The actual value of this shoe is \$6.00 the pair. Owing to this tremendous buy we can offer it to the public at \$2.95.

Send correct size. Pay postman on delivery or send money order. If shoes are not as represented we will cheerfully refund money promptly on request.

**NATIONAL BAY STATE
SHOE COMPANY**

296 Broadway, New York, N. Y.

Verification of Bureau of Standards' Sheet Size Recommendations

Continued from page 32

Committee on Simplification of Paper Sizes and Grades. The 15,000 jobs in the cabinet represent a composite picture of the entire 27,000 separate pieces of literature.

The following organizations have endorsed the book paper size recommendations which the Committee on Simplification of Sizes and Grades has recommended to the Bureau of Standards for adoption:

The United Typothetae of America,

The Employing Lithographers Association of America,

The National Association of Purchasing Agents,

The Association of National Advertisers.

Both the National Paper Trade Association and the Association of Paper Manufacturers have had these sizes submitted to them for their approval and criticism.

In addition to the surveys of these thousands of printing jobs over 20,000 questionnaires and a preliminary booklet were sent out to memberships of the allied organizations that are interested in the use and specification of book papers as a double check against the data secured from the surveys.

This picture was prepared for the purpose of visualizing the way the present-day literature falls into definite approximate group page sizes. A close examination of the picture is convincing that the slight variations of the sizes in each of these groups could without hardship to the advertisers or user of printing be easily adjusted. Any literature varying 1/8 inch to 3/8 inch in either dimension was included in each of the size classifications.

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By Postmaster General Work

"WHAT possible difference can it make if postage stamps are purchased at an office other than the one from which the letters or parcels are mailed? The money all goes to the Government."

That is the question and the natural one, together with the suggested answer that is raised by business men when approached by a local postmaster with a request that he be allowed to furnish them with stamps necessary to cover mailings from his office.

It makes a lot of difference and the Post Office Department stands ready to lend its moral support to the postmaster in his efforts to induce heavy mailers to purchase stamps at the point of dispatch.

In fact, it is the one obstacle in the way of complete success of the present method of rating postmasters of the first, second and third class, and for fixing their salaries.

The method is fixed by law and cannot be changed or modified by the Department. Not only are the salaries of postmasters determined by the amount of revenue produced by their offices, but the allowance for clerk hire, as well as other expenses, is based upon receipts and not on the quantity of work performed.

The system operates as a check and balance, preventing the employment of unnecessary help when a particular office is on the decline and, on the other hand, automatically disclosing the need for additional clerks and carriers when increased business produces increased revenue.

This flexibility renders the system of great value in preventing an excess of employees and in maintaining the service machinery at a standard of efficiency commensurate with requirements for handling the mails. It is deemed far better than any previous scheme for rating postmasters and fixing allowances for clerk hire and, since its operation, no plan considered superior has been suggested.



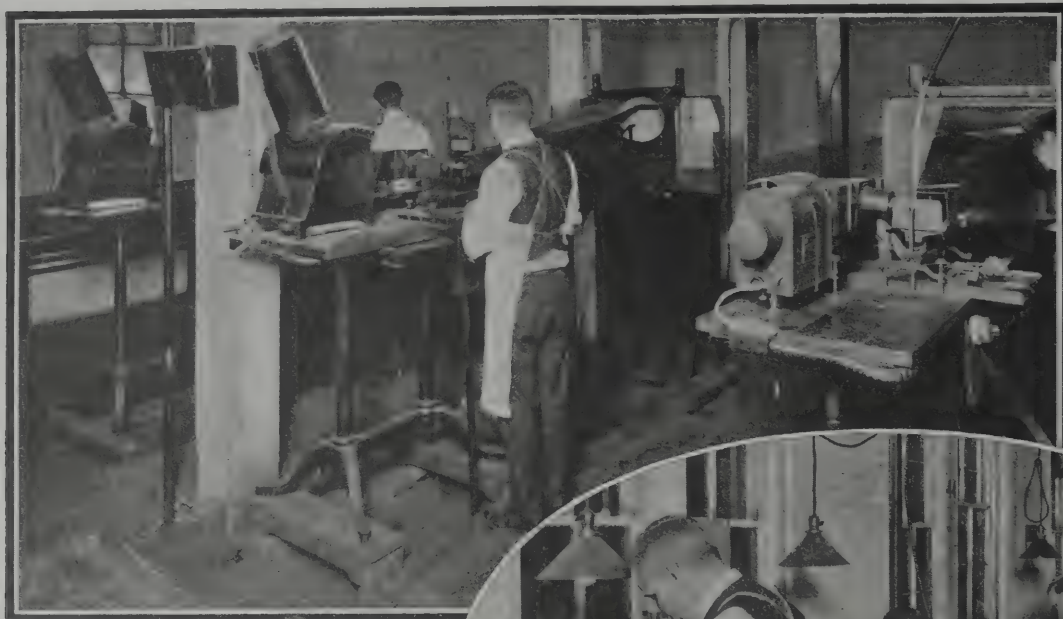
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Southern Branch, 160-162 Madison Ave., Memphis

Pacific Coast Branch, 560 Howard St., San Francisco

Canadian Agents, Toronto Type Foundry Co., Ltd., Toronto

British Branch, Intertype Ltd., 15 Britannia St., London, W. C. 1

INTERTYPE

This advertisement was set throughout on an Intertype, the text in Intertype Scotch Roman, the display in Intertype Bodoni Bold.

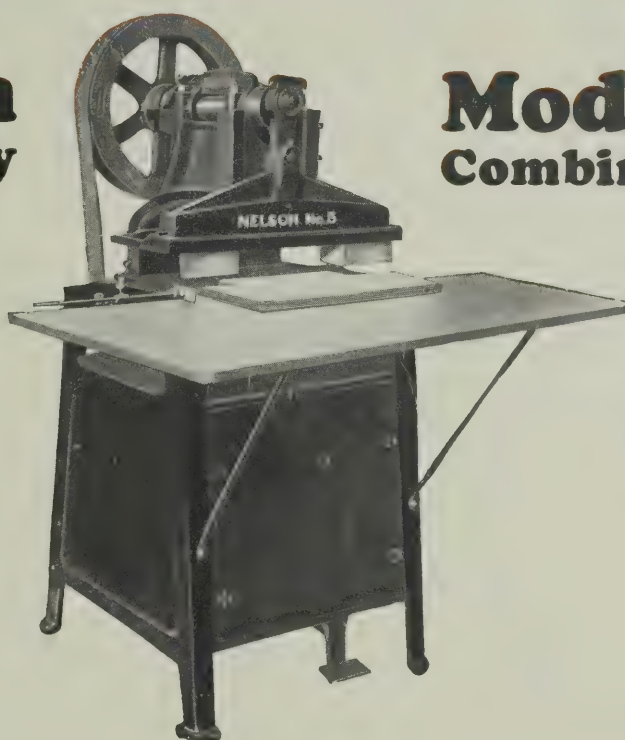
BEN FRANKLIN *Monthly*

Volume 21

APRIL, 1923

Number 4

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Super Duty**



**Model 5
Combination**

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Tab Cutting — Round Cornering — Labels — Embossing

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Ben Franklin Monthly

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Foreign Subscription \$3.00

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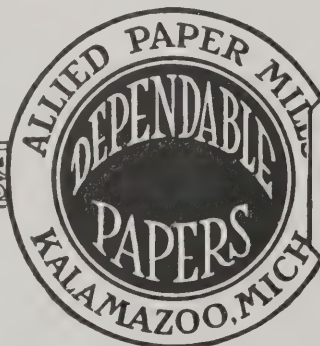
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Ben Franklin Monthly

Vol. 21

APRIL, 1923

No. 4

Initial Letters---Their Use and Misuse

Form and Design; How They Should Line With Type Matter;
The Conventional Shape of Decorative Initials Not the Best.

By DOUGLAS C. McMURTRIE

Condé Nast Press, Greenwich, Conn.



HOW important a role in present-day typography initial letters do play, yet how seldom are they used correctly! The start of a new chapter in the average book, the beginning of a new article or section of an article in a magazine, generally calls for an initial letter either plain or decorative, but it is seldom that all the precepts of good typography are observed in using them. It may, therefore, be worth while to discuss the rules governing the correct use of initial letters.

To deal first with plain initial letters, the two-line or three-line forms where a capital is put in and two or three lines of the text are indented to make room for it, are the most common. The remaining letters of the first word are usually set in capitals, because this gives letters all of equal height. If the first word contains but two or three letters, the second word also is often set in capitals. Some typographers set the second and succeeding letters of the first word in small capitals but I do not feel that this practice is so sound. In earlier ages of printing it was the custom to capitalize only the letter immediately following the initial, setting the third and succeeding letters of the word in lower case, but this practice has entirely disappeared.

The most important point about such initial letters is the way they line with the type of the text. The top of the initial should be even with the top of the capital letters following it. The bottom of the initial should exactly line with the bottom of the non-descending lower case letters in the last indented line of text. With a three-line initial, this would be, for example, the third line.

It is the latter provision of this rule that is almost never complied with. The reason is clear—that the type of the average capital carries the normal shoulder allowed at the bottom for descending lower case letters. In order to fit the initial properly this shoulder must be shaved off, and the extra trouble is seldom taken. In a shop equipped with its own type-casting machines, a simpler method is to cast up capitals on smaller-than-normal bodies, thus getting rid of the shoulder below the line. Thus, capitals of 24 point face may be cast on 18 point body; those of 30 point face on 24 point body. Many of the European type foundries offer capitals which are designated as “two-line letters” or “initials,” and are cast specifically for this purpose.

It may not always be easy to find a capital the face of which lines exactly according to these rules with the text. In such instances it is often possible to modify the leading of the text so as to secure the desired result.

Thus a three-line initial capital which does not line properly with text set 10 point on 12 point body, may line perfectly with 10 point on 11 point body, and it may be just as easy to set the text in this latter style.

The point next in importance is the indention. With initials the right sides of which are vertical, such as H, I, J, M, N, and U, or which have horizontal members of approximately equal length, such as C, E, G, K, R, S, X, and Z, the first line should have the minimum indention necessary to admit the body of the initial, and bring the second letter of the word as close to the capitals as possible. Succeeding lines should be indented a trifle more, so as to bring them further from the capital with which they have no reading relation. An added indention of one thin space is generally sufficient, but this can be accurately determined by the rule that the white space to the right of the initial should be approximately equal to the white space below it. In other words, the initial should be framed by an even band of white space.

With letters the right hand strokes of which are angular and end at the upper right corner of the type body, such as V, and W, and letters with a horizontal member at the top only, such as T, all lines should have the minimum indention necessary to admit the body of the initial. In such instances there is white space on the body of the initial sufficient to separate the capital from the text of the second and succeeding lines.

With a letter the right hand stroke of which is angular and ends at the lower right hand corner of the type body, such as A, or a letter with a horizontal member at the bottom only, such as L, the compositor's problem is more difficult. The only way a truly satisfactory result can be obtained with these letters is to mortise the capitals and let the first line of text project into the body of the initial. This would always be done in fine printing but probably is not justified in every-day work.

With letters the right hand member of which is curved at the upper part of the character, such as B, D, O, P, Q, and R, there is room for considerable range of judgment in individual treatment. With two or three-line initials, however, it is safe to follow the rule already laid down for H, I, and so forth, i. e., bringing the start of the first line flush against the body of the initial and indenting succeeding lines a trifle more. In the unusual case of say an eight-line initial, and particularly with D, Q, and O, for instance, it might be desirable to mortise the first line into the body of the capital.

Speaking of Q we have here a descending capital which is liable to throw out of joint the plans for fitting the other initials. Luckily, however, it is seldom used as an

HAD you asked this question of an illustrious hostess of three generations ago, you would undoubtedly have been answered: "The secret of a successful dinner

Fig. 1 A Properly Fitted Initial

initial. In a number of years of composing room practice I do not recall having encountered the problem here raised. If met, it would have to be dealt with individually. The J of some fonts also descends slightly below the line.

Of course, the worst possible practice in indention for initials is to indent machine composition the same for all letters, allowing the maximum space such as would be required for the M, and putting in this space all letters from an I to a W. Yet this is done in many printing offices. If conditions do not warrant taking great care

THE splendid group by Sir Thomas and child in Mr. Stotesbury's example of one of the rarest come therefore all the more interesting—and a son who became a great figure in parallel instances, but not many. during the last two or three centuries

Fig. 2 An Initial Lining Properly

regarding the fitting of initials, a compromise course would be to classify initial capitals into wide, medium, and thin, and prepare a card classifying the letters for machine operators, and specifying the number of ems or units to be quadded-in for letters in each classification. I fully appreciate that all printers cannot undertake to do "fine printing," but they should at least aim to turn out a workmanlike product.

Examples of initials, the fitting of which is approximately correct, are shown in Figures 1, 2, and 3. Examples of badly fitting initials are shown in Figures 4 and 5.

For most practical purposes the left side of the body of the initial aligns with the left side of the measure of

the type. In ultrafine printing, however, the compositor would allow the serifs of a B, D, E, F, H, I, K, L, M, N, P, R, and U, for instance, to extend into the margin beyond the normal measure, lining the

LONG AFTER the other signers of the Declaration of Independence had passed away, Charles Carroll of Carrollton still lived—an embodiment of the great American

Fig. 3 Initial L Correctly Used

left side of the main stroke of the letter with the edge of the type page. On the V and W the serifs should also extend beyond the measure. Because of optical illusion, or

perhaps better because of the effort to bring the center of color of the initial to the corner of the page, a hair more than the serif might be allowed to extend into the margin on an A. The same is true in less degree of the letters which are curved on the left, such as C, O, and Q. In order to give the appearance of real alignment the left extremity of the curve must extend a trifle beyond the measure. These are, however, fine points of style and cannot be expected to be covered in commercial printing.

As to font of the initial capital I do not feel it essential in general printing that it should always be of the same face as the text letter. If a light-faced type is being

IN his recent report Roger Babson figures that the residential building this year will exceed two and a half billions in cost. An appalling number of houses can be built for two and a half billions. One wonders how much of that expenditures the high standards of quality will dominate! Perhaps very little

Fig. 4 An Atrocious Example

used, a letter with more weight is generally needed for the initial in order to give a good effect. In magazine composition, for example, I often use Bodoni or Goudy Bold for headings and an old style of comparatively light color for the text, and in such instances I use the heavier letter for initials as well. Where there are types of two weights in combination, however, it would be bad taste to use initials of still another design.

There is a growing tendency to use initial letters lining at the bottom with the bottom of the non-descending lower case letters of the first line and rising above the text type. Such initials correctly used are shown in Figures

THE finishing of interior walls is a problem that changes continuously, for with each new combination of colors, appropriate backgrounds are demanded, backgrounds that are suitable for correct room picturing. Walls are a structural necessity, lending as they do to each individual room a privacy that could not

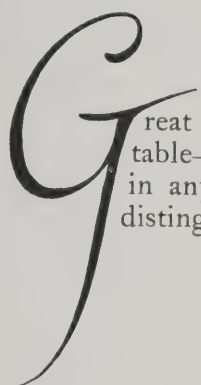
Fig. 5 An Initial Improperly Fitted

6 and 7. As this style has as yet been used by the better printers only, and has not been worked to death, it lends a certain distinction to work in which they appear.

Such initials rising above the line can be placed flush with the left hand side of the type measure or can be indented. The former practice is the safer to follow, and should always prevail in book composition, but the indented initial often gives an interesting and original effect in advertising or display composition. As to lining these initials should be so justified as to bring the bottom of the face of the capital exactly even with the bottom of the non-descending lower case letters.

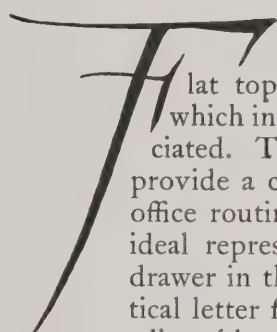
Initials of a free or "swash" character are used by a few printers in this country. The design of such letters has been a special interest with the present writer, and two of those which I have used are illustrated. (Figs. 8 and 9.) With such letters there is no effort to bring them within the square of the type measure, the idea being to add interest to the page by having the flourishes

century printers followed as closely as possible the style set for them by the scribes. Thus in the first books, the text was printed and space left for the initials to be drawn in and illuminated by hand. The usual practice was to set an "initial director" in the form, a small letter in the center of the blank space indicating to the illuminator the letter to be supplied.



reat dignity and solidity characterize this directors' table—a piece of furniture which is made to special order in any size or finish desired. The table will prove a distinguished addition to any board room.

Fig. 8 A Free Initial Properly Placed



lat top desks have advantages over all other styles which in recent years have been more and more appreciated. They discourage haphazard accumulation and provide a constant incentive to neatness and precision in office routine. And the Security Steel flat top desk is an ideal representative of this popular type. The bottom drawer in the right-hand pedestal is equipped with a vertical letter file; the top drawer in the same pedestal with adjustable partitions, containing 3 x 5" and 4 x 6" card index devices. These can easily be transferred from one drawer to another.

Fig. 9 A Free Initial In Correct Position

break into the margins. The placing of such letters with reference to the text type, the indentation of the text, and the alignment of the initial must all be judged according to the particular conditions under which they are used. The manner of their use in certain instances may be seen in the illustrations.

When a paragraph starting with an initial letter begins with a quoted passage, the proper handling of the opening quotation mark is somewhat of a problem. If a decorative initial is used there is no alternative to omitting it, trusting that the sense will be clear from the context. If a plain capital is used the quotation mark could appear, in good composition, though, it should really come in the margin, which is difficult from a practical point of view. In this instance also, if the quoted passage is not too long, the opening quotes may be omitted.

The earliest type of initial letters were those illuminated in manuscripts. As is well known the fifteenth

The next step was for the printer to supply the initial capitals in the form of wood blocks. There is not opportunity here to discuss the detailed history of the first printing of decorative initials. We may proceed therefore to deal with the work of the fifteenth century printer whose initial letters (and borders also) are most interesting to us today—Erhard Ratdolt of Venice and Augsburg. Ratdolt's initials are extremely vigorous and pleasing and can be reproduced directly for use in present-day printing. Two examples of them are shown herewith. (Figs. 10 and 11.)

To take another fairly long jump, we find the next highly interesting initials in early printing to be those designed by Geoffroy Tory and used in Paris by the printer Simon de Colines. (Fig. 12.) These initials are of the *criblé* style, *i. e.*, with the background made up of white dots on a black field.

In more recent years the initials of William Morris,

CHAPTER VII

A MEAGER REAPING



SEPTEMBER arrived, and the dryness so welcome for the hay-making persisted till it became a disaster. According to the Chapdelaines, never had the country been visited with such a drought as this, and every day a fresh motive was suggested for the divine displeasure.

Oats and wheat took on a sickly colour ere attaining their growth; a merciless sun withered the grass and the clover aftermath, and all day long the famished cows stood lowing with their heads over the fences. They had to be watched continually, for even the meager standing crop was a sore temptation, and never a day went by but one of them broke through the rails in the attempt to appease her hunger among the grain.

Then, of a sudden one evening, as though weary of a constancy so unusual, the wind shifted and in the morning came the rain. It fell off and on for a week, and when it ceased

[121]

Fig. 15 Page From "Maria Chapdelaine"

The books from which the above pages are taken were both published by the Macmillan Company. The initials and typographic style were designed by the author of the present article, and the volumes were printed at the Conde Nast Press. The initial in Fig. 16 is made up entirely of typographic decoration.

IV



ALTHOUGH the choir training was in the hands of the three masters, the boys themselves were under the direct supervision of Father Boone. It was he who selected every voice in the choir. In selecting the boys, he had three requirements which he called head, heart, and voice. By this he meant that, to be a choir boy, a lad must show intelligence, artistic temperament, and a fairly good voice. Intelligence came first. No matter how good a voice a boy had, he could not enter the choir unless he stood well in his class at school. Father Boone found from experience that a backward boy was useless in the choir, no matter how good a voice he had. That was the first requirement. The next was temperament. A boy might be bright and possess a good

[29]

Fig. 16 Page From "Mother Machree"

IN the *Trade Compositor* for Mr. Research, U. T. A., makes a statement "It has been well said that the Cost the hour in terms of dollars and cents work that already has been performed of any department or operation, can also be known in terms of units of

Fig. 6 A Flush Initial; Rising Above the Line, Correctly Used



Fig. 10 A Ratdolt Initial



Fig. 11 A Ratdolt Initial

It is a pleasure to notify you that, at its last regular meeting, the Committee on Admissions approved the proposal to invite to Sustaining Membership in the American Institute of Graphic Arts

Fig. 7 An Indented Initial; Rising above the Line Correctly Used



Fig. 13

Initial of William Morris



Fig. 14

Initials of the Goudy Series



Fig. 12

Initial by Geoffroy Tory



Fig. 17 Initial Designed by F. W. Goudy

master printer and designer, stand out in typographic history. (Fig. 13.) And of course there were many other fine initial designs, which cannot be dealt with in limited space. A familiar initial is the series designed by Mr. Goudy and in general use by American printers. (Fig. 14.)

The few that are mentioned and illustrated, however, have one feature in common which I desire to discuss. They are all square. The original reason for this is that the decorative capitals in the manuscripts were square. Most of the manuscripts,

however, were written in two columns, and many of the first books were printed in two columns. For use in two-column arrangement the square initials served perfectly. But it is my opinion that as the format of books changed, full-measure composition becoming almost universal and the depth of the page increasing in relation to the width

of the type measure, there was no controlling necessity for decorative initials to remain square. With the shape of the present average book page, an oblong initial of like proportion, appears to me much more attractive and more soundly designed.

There are shown (Figs. 15 and 16) reproductions of book pages with initials proportioned to the shape of the page. I think it will be generally admitted that these initials are more suitable than square ones would be. Other examples of oblong initials are also shown, one designed by Frederic W. Goudy (Fig. 17), and two letters of one series (Fig. 18) and one letter of another initial at beginning of this article designed by the present writer.

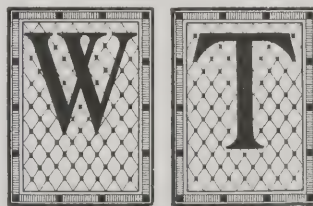
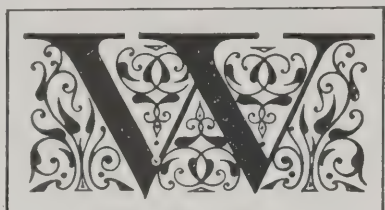


Fig. 18 Two Letters of Series Designed by the Author

It occurred, strange to relate, in a type specimen book issued by Theodore L. DeVinne before his maturity as the leading printer of the United States. A portion of the octavo page in which it appeared is reproduced. (Fig. 19.)

There is another species of decorative initial, made up of a border inside which is placed a plain type capital. This border may be a complete design (which the

I recall one initial which was oblong, but in the wrong direction when related to the page in which it stood, and it was



HILE
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other company, that in stud
converse with none but wi
is impossible abroad for me
ciety of fools. Here, without
as Endor, I can call up the
those times, the learnedest p
wisest counselors, the greate
make them serviceable to m
bold with the best jewels the

Fig. 19 Initial in an Octavo Page, Oblong
in the Wrong Direction

French term a *lettrine*) as shown in Fig. 20, or made up of a number of units of typographic decorations, as the initial already shown in Fig. 16. Initials of the latter character were widely used in the eighteenth century, but were always square in shape, as represented by the two from Schoepflin's "Vindiciae Typographicae" here reproduced. (Fig. 21.) In this field also it seems to me the upright oblong shape is preferable for books of the usual modern format.

The oblong initials seem to me to have one other important advantage. The letter itself is naturally placed off center and toward the top which brings it into more logical reading relation to the first line of the text. (Note Figs. 15, 16, 17, 18, and the initial at the beginning of this article.) With the average square initial, the letter is centered for reasons of symmetry, and is thus not brought as near the remaining letter of the opening word as might be. I have seen one square initial in which the letter was positioned towards the upper right hand corner, but this was an exception. With the oblong initials the logical tendency is in that direction.

About the same rules apply to the alignment of decorative initials as to type initials. The initial should line at the top with the top of the capitals following it and



SINCE the list of available Grolier Club Exhibition Catalogues was sent to members, nearly a year ago, the Club's stock has been increased by the gift, from a member, of a collection of these Catalogues, several of them being unique items, which did not appear on the list of March 7, 1922. On the other hand, the editions

Fig. 20 Border for an Initial Letter Properly Used

at the bottom with the bottom of the non-descending lower case letters. In making up line cuts of initials it is well first to set up the first few lines of the text and measure between these limits, thus fixing the height of the initials. It is

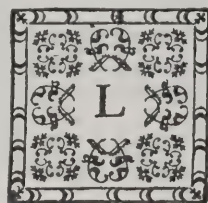


Fig. 21 Eighteenth Century Initials
Made Up of Typographic Decoration

good practice also to send a proof of the type matter to the engraver, marking on it the limits, and cautioning him that the height of the cut should be exact to this standard.

If the decorative initial prints in black and runs in the same form as the text it is generally advisable to mount it on metal so that it may be trimmed flush all around—at least on the right side and bottom. As to indentation the first line should be brought as close to the initial as possible with the succeeding lines indented a trifle more.

Speaking of color, it seems to me better when a second color is used, to have the whole square or oblong of the decorative initial appear in color. It is the habit of typefounders to offer two-color initials, the ground of which is supposed to print in black with the letter itself in color. Or they offer tint blocks to print under the whole design. I have seldom seen such initials successfully used. The very size of the decorative initial in relation to the other types on the page argues the advisability of transferring it complete to the color form.

Reasonable care in the fitting of initial letters adds greatly to the appearance of printed matter. And I know of no more valuable asset to an office handling high grade printing than a good collection of decorative initials which, when used, are used properly.

Sidelights on Industrial Design

AS A SEQUEL to the seventh exhibition of work by manufacturers and designers recently held at the Metropolitan Museum of Art in New York City, an interesting discussion by Richard F. Bach of the question of design in industry appears in the current number of the *Museum Bulletin*. In it Mr. Bach holds high hope for the growth of artistic appreciation in America and cites as proof a growing demand for better design in manufactured articles.

Speaking of the exhibit, he writes: "All the entries form part of some firm's stock; they were made to sell, not to exhibit; and after their day in the Museum gallery they must go back to salesrooms to complete their appointed circuits from raw material to ultimate consumer. It may be said that these exhibitions differ from all others of similar material in this respect. The vital thing for us is the trade value of the designs shown. If they do not primarily have this value, they hold no further interest for us. It is conceivable, for instance, that a furniture factory might turn its energies of design and execution toward the production of one piece demonstrating a surpassing mastery of material and its inspirational adaptability, and for this purpose make diligent study of certain items in our collections. Such a piece could not be offered for exhibition. Our question is: what have you made in the past year as a result of Museum study?"

Health Hazards of Printers

Occupational Hazards of Printing Industry not Inherent in Processes; Are Being Conquered by Modern Methods.

By F. E. WOLFE

Department of Economics, University of Nebraska

IT is not sufficiently recognized that many of the physical ailments and diseases of gainfully employed people are caused by the conditions and character of their employment. Dr. E. R. Hayhurst, of the Ohio State Board of Health, states that "from one-fourth to one-third of the medical afflictions of tradespersons are due in whole, or in great part, to industrial health-hazards." He also holds that responsible employers do not realize the existence of these hazards in the form of occupational diseases, and the patients themselves are densely ignorant of what constitute the risks and calmly accept them as a matter of course, and unworthy of notice.

In a study of "Causes of Death by Occupation" which was based on the mortality experience of the industrial department of the Metropolitan Life Insurance Company, 1911-1913, Dr. Louis F. Dublin listed "compositors and printers" with fifteen other specified occupations because they indicated the presence of some element of hazard. The other fifteen are as follows: bakers, blacksmiths, cigar makers and tobacco workers, coal miners, railway enginemen and trainmen, iron molders, longshoremen and stevedores, machinists, masons and bricklayers, painters, paper hangers, and varnishers, plumbers, gas fitters, and steam fitters, railway track and yard workers, saloon keepers and bartenders, teamsters, drivers, and chauffeurs, and textile mill workers.¹

Hamilton and Verrill in 1917 in a report of their investigation into the "Hygiene of the Printing Trades" stated that, "In all countries the printer's trade has been considered an occupation unhealthful beyond the average, and this belief is borne out by statistics, which show an abnormally high sickness rate and death rate for printers as compared with all occupied males. . . . In Europe the statement is very generally made that part of the undue amount of sickness among printers is to be attributed to the fact that the industry is recruited from the less robust, less sturdily developed boys who reach working age, that the work attracts especially those who are not able to stand a great deal of muscular exertion."² This statement is borne out by data derived by Hoffman from the

ordinary mortality experience (males only) of the Prudential Insurance Company of America, 1886 to 1914, reproduced in Table 1.

"According to this table," says Hoffman, "at every period of life the average weight of persons employed in the printing trade, with one exception, is below the average for all occupied males, to the extent of 8 pounds for all ages combined. The one exception at ages 65 and over is, of course, due to the fact that only a single case was under observation. Since there is invariably an important correlation between height and weight, the last two columns of the table are included for the purpose of emphasizing the fact that printers, on examination, were not only below the average in weight, but also in stature. The differences here are not quite so marked as shown by the weight, but they are nevertheless, of importance.

"Correlating the height and weight, the table shows the relative weight at entry in pounds of weight to each inch of stature, proving conclusively a sufficient difference in the physique of printers to require consideration in the correct interpretation of the subsequent mortality tables. The average relative weight of printers, according to this table was 2.21 pounds per inch of stature, against 2.30 for all occupied males. It may be said in this connection that the proportion of deaths from pulmonary tuberculosis among the 589 printers under observation was 29.2 per cent for all ages, against 18.6 per cent for all occupied males in the company's or-

Feeling that the health of the printing workman is one of the most vital questions of the printing industry, the accompanying scholarly treatise is published in full in two installments.

Although Mr. Wolfe opens his discussion with a frank recognition of the fact that the health hazard of the printing industry is great in comparison with other occupations, he is not an alarmist. If you will look for it, you will find a healthful note throughout the whole of the discussion.

All of the occupational hazards in the printing industry may be avoided by proper precautions, he says. But frank recognition of existent evils is the first prerequisite to improvement.

This is a statistical discussion. In the statistics you may find facts on which you may build improvement in the health of your own workmen.

—The Editor.

ordinary experience."

Dr. Frederick L. Hoffman, vice-president and statistician of the Prudential Insurance Company in a report of an investigation of "mortality from Respiratory Diseases in the Dusty Trades", in 1918 cited data for the city of New York, showing that "at ages 25 to 34, the proportionate mortality from pulmonary tuberculosis was 66.6 per cent for compositors and printers against 33.5 per cent for all occupations." He further stated: "Every statistical investigation of this kind confirms previous conclusions that the health of printers is unquestionably seriously impaired in consequence of occupational haz-

Table 1. Average weight and height of printing employes compared with those of all occupied males, according to male ordinary mortality experience of the Prudential Insurance Company of America, 1886 to 1914, by age groups.¹

Age at Entry	Male Printers			All Occupied Males		Average Height (Inches)	
	Number	Average Weight (Pounds)	Relative Weight (Pounds per Inch)	Average Weight (Pounds)	Relative Weight (Pounds per Inch)	Male Printers	All Occupied Males
15 to 24 years.....	126	140	2.05	145	2.12	68.2	68.1
25 to 34 years.....	230	149	2.20	155	2.26	67.6	68.3
35 to 44 years.....	150	154	2.28	160	2.35	67.7	68.1
45 to 54 years.....	51	159	2.37	163	2.40	67.0	67.9
55 to 64 years.....	31	154	2.29	163	2.40	67.4	67.8
65 years and over.....	1	195	2.91	162	2.38	67.0	67.9
Total, 15 years and over.....	589	149	2.21	157	2.30	67.7	68.1

Table 2. Number and per cent of deaths from all causes among compositors and printers, by age periods, in comparison with all occupations—white males; 1911 to 1913.

(From Bulletin of U. S. Bureau of Labor Statistics, Whole No. 207, March, 1917, page 31).

Item	Ages 15 Years and Over	Age Periods (Years)					
		15-24	25-34	35-44	45-54	55-64	65 and Over
Compositors and Printers Deaths.....	1,056	217	221	225	176	120	97
Per Cent of Deaths.....	100.0	20.5	20.9	21.3	16.7	11.4	9.2
All Occupations Per Cent of Deaths.....	100.0	11.8	13.7	16.2	17.7	20.3	20.3

1. Bulletin of U. S. Bureau of Labor Statistics, Whole Number 231, "Mortality from Respiratory Diseases in the Dusty Trades," by Frederick L. Hoffman (1918), pages 133-134.

Table 3. Proportionate Mortality from Pulmonary Tuberculosis Among Printers and Compositors, Industrial Experience of Prudential Insurance Company, 1897 to 1913, compared with that of all Males in the Registration area, 1900 to 1913, by age groups.

(Bulletin of U. S. Bureau of Labor Statistics (1918), Whole Number 231, page 141).

Age at Death	Deaths of Printers and Compositors, 1897 to 1914, From		Per Cent of Deaths from Pulmonary Tuberculosis Among	
	All Causes	Pulmonary Tuberculosis	Printers and Compositors	Males in Registration Area, 1900 to 1913
15 to 24 years.....	795	368	46.3	27.0
25 to 34 years.....	904	505	55.9	30.5
35 to 44 years.....	851	350	41.1	23.4
45 to 54 years.....	567	141	24.9	14.7
55 to 64 years.....	427	42	9.8	7.9
65 years and over.....	318	14	4.4	2.6
Age unknown.....	1	.....	.....	.....
Total, 15 years and over.....	3,863	1,420	36.8	13.9

Table 4. The Prudential Insurance Company of America—Industrial Mortality Experience of Printers, 1914-1920, showing per cent of total deaths due to tuberculosis of lungs.

Year	15-24 Years	25-34 Years	35-44 Years	45-54 Years	55-64 Years	65 Years and Over	Total 15 Years and Over
1914.....	44.4	52.9	45.0	28.3	16.1	8.8	35.6
1915.....	47.6	50.9	37.5	23.7	6.5	.....	33.9
1916.....	45.1	53.7	38.9	30.4	9.5	3.3	33.3
1917.....	49.0	50.0	41.2	24.5	9.8	.....	31.5
1918.....	26.5	35.2	31.0	20.5	16.2	.....	26.2
1919.....	35.1	29.8	30.0	26.2	20.0	4.4	25.8
1920.....	26.3	50.0	41.9	29.7	5.0	2.6	25.9
1914-1920.....	38.8	44.5	38.2	26.2	11.9	3.1	30.3

ards at the present time more or less ill defined and largely a matter of conjecture.

In recent wage arbitration hearings the claim has been advanced that printers are peculiarly susceptible to tuberculosis and lead poisoning. The latter hazard, it is contended, is found especially in operations connected with linotype machines.

In view of the fundamentally important character of the health conservation problem, it is quite essential that existing knowledge on the subject be used and that all additional light possible should be thrown upon the conditions causing occupational diseases in the printing industry.

Hazardous Features of the Industry

Certain conditions of work in the printing trades are without doubt injurious to the health. But an encouraging feature in this connection is that authorities on the subject pronounce the risks to which printers are exposed to be only incidental to existing methods of operation and not inherent and inevitable. The four following excerpts from government reports indicate clearly those characteristically dangerous conditions which are found in printing:

"Typesetting is exhaustive work. Standing hour by hour brings on backache and in some men varicose veins and swollen feet. Sitting on the high printing-office stool doubles the typesetter up, constraining his arm motions and interfering with his digestion. The linotype operator's stool is too low, as it throws his legs into cramped positions. From the pot of molten typemetal under his machine come a trying heat and offensive gases. He must watch the delicate machinery lest it go wrong. The electric light thrown on his copy often sharply conflicts with the daylight. His keyboard work with wrist and fingers and his handling of hot slugs sometimes results in numbness that threatens scrivener's palsy. Whether typesetter or linotype operator, the compositor's brain is active every moment during the workday. Composition can never be wholly mechanical. Attention must be given to deciphering the copy, to spelling, to capitalizing, punctuating, office style and correcting the lines as composed. Each of these distinct mental acts, on the whole tedious and monotonous, helps to drain the bodily forces. As the brain becomes fatigued its cells shrink. With every type a man sets there is a touch of wear on the cerebral tissue itself, only to be repaired by the restorative operations of nature—through food, rest and sleep."—(New York State Department of Labor, Twenty-fourth Annual Report on the Bureau of Labor Statistics, 1906, page XCHII.)

The following are the processes in printing in the order of their danger:

"Work around the kettles, especially melting dross and old type; polishing old type with emery; setting old type; stereotyping; electrotyping; linotyping; the work of the stone men; compositors working with new type.

"The distinctive thing about the hygiene of the printer's trade is that all of the risks to health to which the printer is exposed are avoidable, none of them are inherent in the nature of the work. This trade more than any other lead trade that has been studied, suffers from the conditions under which it is carried on. The majority of the places visited are in dark, overcrowded, uncleanly rooms, sometimes in the basement.

"The authorities on lead poisoning state that in printers it usually assumes the chronic form, seldom the acute, and our experience bears this out. Only 36, possibly 40, cases of lead poisoning were discovered, almost all of them having occurred during 1910. A study of the death benefit records of the union shows that the causes of death

are suggestive of chronic lead poisoning, with hardening of the blood vessels and changes in the heart and kidneys, for printers have an excessive death rate from apoplexy, kidney disease and heart disease."—(Report of Commission on Occupational Diseases, Illinois, 1911, pages 29, 30.)

"As has been stated, the chief dangers are lead poisoning and tuberculosis. Lead poisoning is caused by the lead dust which is so common in printing shops, and also by the fumes arising from the lead in the various processes of machine composition. The dust in the shops, especially that in the type boxes, contains a large amount of lead and some antimony. Professor Steingraber analyzed the dust from a type box in Cracow and found it contained 16.43 per cent of lead. Dust from the top of stone in a composing room contained 0.25 per cent of lead, while that from the floor of a gallery 16.4 feet high in the composing room contained 0.37 per cent of lead. Much of the lead is undoubtedly inhaled by the workers. A great deal of dust is raised by the foolish and highly insanitary method so prevalent in old printeries of cleaning the dust out of the type boxes with bellows. Much lead dust is also deposited on the fingers and hands of the workers as well as upon their clothes, and remains there from lack of proper washing facilities. The dust is very often ingested with their food, which is commonly eaten at the work stand in the printing shop."—(New York State Factory Investigation Commission, 2nd Report, 1915, Volume II, page 525; In Bulletin Whole No. 231, U. S. Bureau of Labor Statistics, page 137.)

"The unhealthful features of the industry are the following: it is an indoor occupation, often carried on in vitiated air; it requires little physical exertion, and in consequence the printer's circulation is apt to be sluggish and he is oversensitive to cold; the nervous strain is great; the printer is exposed to the effect of various poisonous substances, the most important of which is lead.

"The sources of lead dust are: In the composing rooms, the dust from type cases; in the linotype room, the scraps of lead from the machine which fall on the floor and are ground up by the feet of passers-by and the dust from cleaning machine and plunger; in stereotyping and electrotyping, the scraps from trimmers and routers and saws, and the dross from the kettles. In addition most shops melt and recast used type and scrap, and this is another source of lead dust.

Dust May Cause Lead Poisoning

"Analyses of dusts collected from various surfaces in Washington printing plants showed the presence of lead, small in amount, but important because even very small quantities of lead in the air breathed for many years may cause chronic lead poisoning.

"Lead poisoning may also be acquired by exposure to the fumes arising from molten lead. Analyses of the air surrounding molten lead, at the temperatures usual in the various processes of printing, show that the heat used is not great enough to cause lead to be given off from these pots so long as the molten metal is at rest, but when it is agitated by stirring, or by skimming of dross, or by ladeling and pouring, there is a contamination of the air by the discharge of the fine light coating the oxide which always forms on the surface of molten lead.

"Dr. Phelps' experiments show that no lead fumes are given off from molten lead at temperatures such as are found in the various processes of printing unless the lead is vigorously agitated. In linotype machine operation no such agitation takes place. The pot tips slightly and the plunger drops, but that is all. Except when dross is skimmed and dropped on the floor it is highly improbable that any detachment of lead oxide occurs in linotype work

which could cause any appreciable contamination of the air.

"To prove that there are no lead fumes from linotype pots is not to prove that work on these machines is without risk to health nor even that there is no risk from lead poisoning. There are many sources of possible lead poisoning in machine composition as it is usually carried on, and it is not hard to find justification for the disappointment that was experienced when it was found that the introduction of mechanical typesetting and the displacement of handwork had not resulted in the abolition of lead poisoning as had been claimed.

"A slowly developing form of lead poisoning may occur in linotypists as a result of the dust incident to the work as it is usually carried on.

"Lead poisoning, when it occurs in printers, is of a slow, chronic, insidious form, but easily recognized because not typical. The chief injury done by lead is probably to be found, not in the production of true plumbism, but in a lowering of the resistance to other diseases, especially to certain infections. In this way is explained the high death rate from tuberculosis. Lead poisoning and tuberculosis go hand in hand in this trade, both being highest in the occupations with greatest exposure to lead and both falling as cleanliness and good ventilation increase.

"Foreign experts attribute the ill health of printers in large part to the fact that this country is recruited from the weaker, less well developed boys, who enter the trade believing it to be easy. While this seems to be far less true of the trade in this country, the statistics of the Prudential Insurance Company show that *printers average slightly lower in stature and weight than occupied males in general.*—(U. S. Department of Labor, Bureau of Labor Statistics, Bulletin of the United States Bureau of Labor Statistics, Whole Number, 209, 'Hygiene of the Printing Trades', Alice Hamilton, M. A., M. D., and Charles H. Verrill, April, 1917, pages 7-8 and 37-38.)

(To be concluded)

Smithsonian Shows Newspaper Making

THE making of a newspaper from "copy" to the finished, wrapped and addressed paper is shown graphically in an exhibit which has just been prepared and placed on view at the United States National Museum in Washington, D. C. (Smithsonian Building). This exhibition which is, of course, open to the public is probably the most comprehensive of its kind in the country.

The first specimen is the copy, which has been written by a reporter, edited, corrected, supplied with a "head," and slugged, looking exactly as it does on being sent to the composing room. The mechanical operations of transforming the story into type begin with the typesetting machines. A Linotype, Model 8, is shown as being a representative type of machine used by newspapers for the setting of body type and other small sizes. This is supplemented by a photograph of one of the latest Model 24 machines which carry not only the main magazines but display units from which the "heads" are set, as well as other display matter. Phantom illustrations give even the uninitiated a clear idea of the matrix circulation system and the casting mechanism of the Linotype. A line of assembled matrixes and spacebands is also shown, giving the visitor a clear conception of their form and of the way in which a readable line of type is produced by assembling these "mats" from the keyboard. The construction of a spaceband which allows of automatic justification can be seen from a single band separated from the others. Several sizes of text and display slugs are introduced here to show the various forms of solid and

recessed bases which enter into the makeup of a column of type. The use of two-line initial letters is also illustrated.

So far the machines and appliances for casting the type have been dealt with. We now come to the cast type matter, the production of which has just been explained. A galley of slugs forming a complete story in type metal is the next in the series. The copy has now been transformed into type, and to show the method of correcting all errors a galley proof is here inserted. This not only shows the accepted forms of proofreaders' marks but by being placed alongside the galley may be compared with the type itself.

A photograph taken in the composing room of the Evening Star (Washington, D. C.) shows the "makeup." The page form is on the imposing stone and two makeup men are assembling the matter from galleys. This same page form, type, cuts, and all was given to the Museum for this exhibit after the day's editions had been run off. From this point the progress of this form through the office of the "Star" is shown.

Small samples of stereotypers' papers and tissues show how a wet flong matrix is made by pasting several of these sheets together to form the damp pulpy sheet which is placed on the form. The form with the matrix in place has been photographed passing under the impression roller in the stereotyping room, and again as it goes onto the steam table where the matrix is dried and hardened that it may retain the impression of the type.

The actual matrix seen being produced in the photographs is next shown. Another view shows the method of inserting this matrix in an Autoplate casting machine, where the plate from which the actual printing is done is cast. This also gives a good idea of the relationship of the various parts of the caster, metal pot, casting box, core, etc. An illustration shows the curved plate being removed from the casting box. The "tail" containing the waste metal and dirt is seen at the top where it has just been cut off from the plate proper. The next step, the shaving and cooling process, cools the plate and shaves its inner surface to exactly fit the press cylinder. A completed plate cast from the matrix, a replica of the page form shown earlier, is the next specimen. The operation of putting this curved printing plate in its proper position on one of the press cylinders is shown by a photograph.

The Goss press, chosen for illustration, is shown broadside on, giving an idea of its enormous size. The relation of the various printing units, ink fountains, and rollers, rolls of unprinted paper, and the folding and delivery mechanism can here be clearly understood. A close-up shows a printing unit, consisting of two sets of plate carrying cylinders, two sets of impression cylinders, and the necessary ink fountains. The "plating-up" is again illustrated, from a somewhat different angle. The folding and cutting of the continuous sheets into a finished paper is shown. At this end of the press the sheets are passing under the cutting knife, onto the "V" shaped folders, and from there into the lower folder, where the last fold is made and a complete paper cut off the long sheets.

At this point the paper may truthfully be said to be finished as illustrated by the copy of the "Star" accompanying the exhibit, showing the first page which has been watched through many of the preceding processes. However, the additional steps of preparing papers for mail or train delivery are here taken up. The Speedautomatic mailing system was chosen for illustration. A newspaper circulation department showing the filing equipment and embossing machines for preparing and storing the "Speedamat" address plates was photographed. The little metal plate containing the name and address of the subscriber is shown.

Prevention by the Layout Route

One Missing Item in a Printer's Estimate Will Often Mean the Difference Between Profit and Absolute Loss on a Job.

By GEORGE NORTHROP VOORHEES

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DURING the past month there has been received a letter from a large Southern city enclosing an estimate which is a very good example of how it should *not* be done, with a request for a check-up of the figures. The letter states that there is a disagreement among several printers as to the value of the work. No further comment on the disagreement is necessary as such disagreements are all too common.

This portion of the management of a printing plant is in great need of enlightenment in order that production layout work (estimates) or in this connection, advance pricing, may be lifted from its present lack of uniformity. For this work, there should be a standard uniform system for making production layouts from properly classified production averages. When the majority of the estimators are using some such system, disagreements between them as to the value of a given order will disappear.

It must not be understood that any system will affect or benefit the differences between the value of a given order in different communities; for so long as there are differences in the wages paid, rent, heat, light, power, office and salesman's salaries, insurance and taxes and other expenses, just that long will there be a difference in the cost of the sold hour. In a single community, however, there should be but very little difference in the average cost of the various chargeable hours. In the results of the survey of the industry on estimating, noted in the December number of Ben Franklin Monthly, five percent was the largest difference in any one city caused by the varying costs of the hours used in making the estimates.

On the other hand, even though the hour costs may differ, average production will remain the same so long as the records are obtained by the use of properly classified operations, meaning the same sizes, the same machines, the same class of work, etc. If, using such a basis of production averages, there is employed a standard system of making the production layout, there never will be sufficient difference in the totals obtained in any single community to cause any question to arise as to the proper price.

The job sent in for check-up is a rule tabular form with three rows box heads across and one down the side, —cross rules and down rules all set in the same form. It is printed in such a way on both sides that the right end folds over to make it in duplicate. On the left end is a margin for punching for insertion in a loose leaf cover. Owing to this margin the guides have to be shifted when the sheet is turned for printing on opposite side. The sheet measures overall 8½x13. From the looks of the form and its probable use it should have been perforated; but as the copy does not show any, the production layout will not include it.

The estimate made by the writer of the letter, together with his notations, follows:

“My way of figuring this job.
11 lbs. paper @ 20c per lb..... \$2.20
15% profit on paper35
2 hours composition @ \$3.50..... 7.00

2 M impressions @ \$2.06..... 4.12
1 M punched 1.00

Selling price\$14.67
“Am I correct? If not, advise where I am in error.”
This is the common manner of handling such an estimate. But to the men who understand production layout there are several items missing. Assuming, for the moment, that the items given are correct, note these missing:

- First, handling charge on paper.
- Second, lockup of form.
- Third, makeready on press.
- Fourth, ink.
- Fifth, shifting the guides when sheet is turned.
- Sixth, cutting stock.
- Seventh, selling expense.

In extending the production layout for the work, hour rates given in the estimate will be used insofar as possible; for operations on which rates are not given others will be substituted.

Hand Composition, Class 6, 2.6 hours @ 3.50.....\$9.10

The area of the form is 35 square inches. The process of elimination used in the Square Inch Bases for Hand Composition leaves this form in Class 6. 35 inches of Class 6 composition requires 2.6 hours to produce.

Date.....

A	Total \$			Paid Out		Customers	
	SALES			CUSTOMERS	PAID OUTS		NET SALES
A							
B							
D							
E							
H							
K							
L							

B	Total \$			Paid Out		Customers	
A							
B							
D							
E							

C	Total \$			Paid Out		Customers	
A							
B							

One Page of the Job Discussed by Mr. Voorhees

Lockup, Class 4, .35 hours @ \$3.50..... 1.23

This is an intricate lockup of rules and type, therefore takes the highest class without any question.

Make Ready, 10x15 press, Class B, .50 hours @ \$2.06.... 1.03

The form contains a considerable amount of short rules and a large number (in comparison to its area) of small heads so will require more make ready than an ordinary type form but will not require as much as a small halftone form. As ordinary type is Class A and Halftone work is Class C, the form must be Class B. Under Class B group, area 38 inches is shown .50 hours for make ready.

Running, 10x15 press, Class A, 2 M impressions plus spoilage impressions, 2.20 hours @ \$2.06..... 4.53

Even though the form will require more make ready than an ordinary type form; when make ready has been completed, it will run at the same speed as would a type form.

Shifting Guides for change of position, .15 hours @ \$2.06... .31

Ink, Form Classification—Very open light form.

Paper Classification, M. F. (Sulphite Bond).

Make Ready Ink (10x15 press), .07 lbs.

Running Ink, 2 M @ .026 per M impressions per 35 inches of surface, .052.

Total Ink, .122 lbs. @ \$1.00 per lb. (Selling price per lb. includes handling and profit)..... .12

Cutting, ½ ream, 17x28, 4 pieces to sheet.

Classification, Group A, one ream or less to lift, .20 hours @ \$2.6553

Punching, Classification, 2 round holes, medium weight stock, size—group 4, .50 hours @ \$1.65..... .83

Stock, 17x28, 20½ lb. sulphite bond @ 25c per lb. (retail selling price), 10¼ lbs. net.....\$2.57

Spoilage, 10%26

Total including spoilage.....\$2.83

Handling, 6%17

Total selling price of stock.....\$3.00 3.00

Total selling price of order, exclusive of selling.....\$20.68

Selling expense, 7% 1.44

Total selling price.....\$22.12

Comparison of this production layout with the common method of making estimates as exemplified by the estimate sent in for check-up, will do much to show the advantages of the use of a standard uniform production layout system by all printers.

New Lockup Methods Needed in Modern Printing

DOPING the new type with stale beer to give it the stickiness to prevent spaces rising when locked up, is no longer feasible in these days of quantity printing, says Mr. T. J. Gammon, an English printer of a quarter century's experience, in *The Caxton Magazine*. In this country there are other reasons why "doping the type with stale beer" is impracticable at the present time, but it is true that there is room for improvement in methods of lock-up, which have changed very little since the beginning of printing, although all other phases of the art have undergone continuous improvement through the centuries. Moreover, the problem of locking up page forms securely has been rendered more difficult by use of the smooth shiny types turned out by the modern composing machines. The following discussion of the problem by Mr. Gammon is worthy of note:

"A method that has advantages both for new type and type that has been well used, therefore less likely to slip, is worth trying out, the method suggested is such that the lock-up squeeze shall be on the center of the type body, and not from the foot to ⅝ inch up. The trouble of rising spaces is common to all types (and to rising slugs also) and as all old printers know, new foundry type was doped with stale beer to give it the required stickiness to prevent the spaces rising, but today, the usual rush work and the general use of the typesetting machine, calls for a revision of the 'stone-hand's' methods to suit modern type forms. The lock-up, as used today, is all very well for old and sticky types. To lock up from the foot of the type upwards may give only the minimum of trouble with rising spaces, providing the sidesticks and furniture are not binding on the leads, but with new type such a lock-up tends to squeeze the foot of the line or page, and so 'fans open' the top, allowing the spaces an easy exit upwards. To obviate this 'fanning,' the form will be more solidly locked up if all furniture, side-sticks, chase, leads and quoins, etc., are made up into the form in such a manner that all are standing a nonpareil away from the printing machine bed. With the standard furniture, etc. (⅝ inch thick) the type face would then be approximately 10 points above the chase and furniture, quite a safe clearance, and would then bind the type and blocks in a solid mass, and there would not be any squeeze on the foot (the tendency of the squeeze being rather to expand the types at the foot) the fanning would be eliminated and the spaces firmly held. This method of lock-up would tend to imbed itself into the types.

Care must be taken so that long leads, etc., are not taking the squeeze. The above method would call for such a departure as to cause something like a revolt from men of fixed ideas, but the enterprising man will, I think, see that the method correctly carried out, will help him over his machining troubles. The chase, furniture, etc., would have to be raised by the means of underlaying 6-point reglets beneath them during imposition, and would, of course, remain on the stone when the form is lifted. Somewhat similar methods would have to be used if the form has to be unlocked on the cylinder machine, to prevent the chase dropping.

"The compositor will not allow that the form needs unlocking by the pressman, but most pressmen also have ideas on the subject."

EPITAPHS OF WHIMSICAL PRINTERS

V

♦ ♦ ♦

JODOCUS BADIUS
ASCENSUS

A PRINTER OF PARIS
(Translated from the Latin)

HERE LIES
JODOCUS BADIUS ASCENSUS
FATHER OF MANY
CHILDREN
AUTHOR OF MANY BOOKS
HIS BOOKS WERE MORE
NUMEROUS THAN HIS
CHILDREN
BECAUSE HE BEGAN AS
AUTHOR VERY EARLY
AS FATHER VERY LATE

Ed Bronson, Who Took A Chance

Steve Brody of the Printing Industry Walks Through
a Tent Flap to Oklahoma's Hall of Industrial Fame

By EDGAR WHITE

OKLAHOMA has recently nominated Edgar S. Bronson of the El Reno American as one of the candidates for the Hall of Fame to be established by that thriving western state. Bronson is a Missourian, who learned his trade in that state in the "handset" days, working on the Macon Times for Col. J. A. Hudson. There he traveled horseback among the farmers, soliciting subscriptions and collecting two or three days out of the week, then setting type and writing copy in the office. On a pinch he would feed job presses and make up forms. In those Days of Real Sport a country newspaper man might even be called on to back up the paper's prestige with a gun.

But in 1900 the Kansas City Times sent Mr. Bronson to Oklahoma as a staff man to write up that rapidly developing section, and the lure of the new state with its Indians and romance was so strong that in 1901 Bronson and his friend, N. A. Nichols, went out with a lot of Missouri boomers in a special train, and established the town of Thomas on what seemed a prairie with no end.

The Daily Tribune, by Bronson and Nichols, was published in a tent, on the start. Cracker-boxes served for editorial tables, while the good solid earth made a substantial floor. They had gone West, as Horace Greely said, and were prepared to rough it.

"Some of the folks back home laughed at us and said we were taking a fool chance," said Bronson, "and the publishers for whom we had worked in Missouri kindly wrote us that when we got tired of hobnobbing with Indians and coyotes the old job back home was waiting."

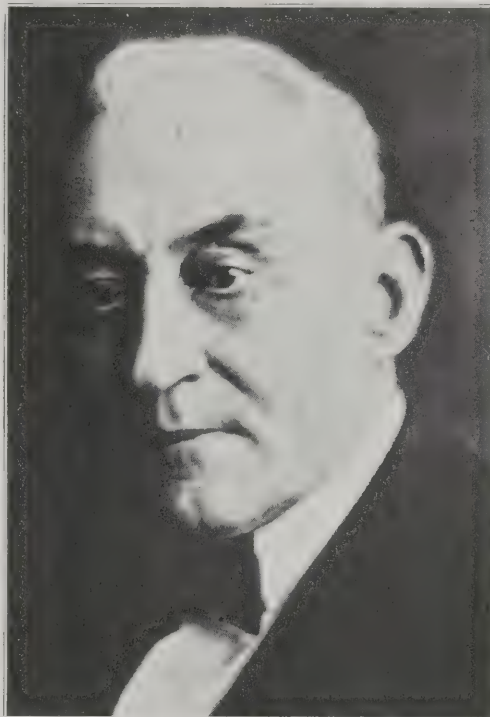
Not long ago Mr. Bronson, the man who began his real career as a publisher in a wind-tossed tent, donated \$10,000 toward the establishment of a School of Journalism at the University of Oklahoma, and on top of that offered the proceeds from the sale of what is probably the finest collection of Indian curios in the West for the same purpose. The secretary of the Oklahoma Historical Society has appraised this collection at \$50,000. Bronson was over 20 years getting it together. For those interested in the early history of the West such an extensive assortment of relics would be almost priceless. In many cases Bronson traveled hundreds of miles to obtain a curious ax or missile that indicated the work of some particular tribe.

For sixteen years Bronson was the active secretary of the Oklahoma Press Association. While holding that position he worked out the plan for financing an editorial club house at Medicine Park, a beautiful place for the editors and their families to enjoy a few weeks' recrea-

tion at any time of the year. In the putting over of this interesting enterprise Bronson was assisted by the late John N. Shepler of the Lawton Constitution.

The plan was for each newspaper to donate a certain amount of space, and Bronson found the advertisers to take and pay for the space.

Experienced and successful in all departments of a country paper, Bronson's particular love was for the advertising—the real "running gears" of the publication.



While Thomas was but a village, the Tribune was known throughout the state because of its large and handsome anniversary editions. These were started soon after The Tribune possessed a new brick building and a modern newspaper plant. The best printers and pressmen that money could secure were put on the Tribune's birthday issues. Advertisements were obtained from business enterprises within a radius of 100 miles or more, and the papers were sent broadcast throughout the East. Thousands of new citizens were added to Oklahoma's population through the impression created by these splendid editions of a village newspaper. The title page was generally given out to some well-known artist, with instructions to make it representative of a great productive section.

When the heads of big Oklahoma mercantile houses, of mills and of stock shipping organizations began to understand the important work The Tribune was doing for the state, they sent in large advertisements months before work was started on the birthday number of the Tribune.

"Success comes in taking a chance, in being willing to make an adventure in business," said Mr. Bronson during one of his recent visits to the old home town back in Missouri. "When we got out there in 1901 there were no physical signs of business except those we brought with us. But we saw beyond the bleak prairie and the vast solitude that was our home for so many months. We knew that country was bound to grow, and that it would be peopled with ambitious and active young men—just the sort you want in building. They were there for the same reason we were—to create a business and to get out of the ruts of old places where trade was carried on in the conservative, conventional way that had obtained seemingly always. The spirit of adventure was with all these new citizens. They were not afraid to take a chance in the hope of making good. They advertised liberally and developed business fast. They were on the move—were real workers. There were no men sitting around on boxes. Everybody was out there to do something worth while. Vigor was in the

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Ad Mediums for the Small Shop---XI

If You Have Asked "Why Should I Advertise?" the Answer Is Here; In Fact Many Answers are Here; You Cannot Escape Them

By NOBLE T. PRAIGG

President, Praigg, Kiser & Co.

"WHY should I advertise?" writes a printer doing a modest annual volume of business! "There are about eighteen other printers in this city, all of whom do the same general character of work, all of whom can say the same things about their quality and service that I do, and with all of us going after practically the same kinds of business, naturally price competition is prominent in selling."

Of course, there are many answers to this "Why should I advertise?" And those answers would apply to that

same question asked by the vast majority of printers, whether they are in villages or metropolitan cities. One of the most practical answers which could be made would be, "Advertise because your competitors do not." For printers should recognize that as an industry printing is advertised only by its product. Hence it is regarded as one of the general essentials of business, business men buy it largely on their own initiative and only a small proportion of printing is sold. On the contrary, look at the vast number of other "necessities" among food products, wearing apparel, household furnishings and the like, and run over in your mind the number of these necessities which stand out. And why? Because they are advertised.

The reason for advertising a competitive product, or for advertising any product in a competitive market, is particularly well phrased by the man who has done so much to make Pears Soap an internationally bought product—and who can say that the soap market is not competitive, in distribution, quality, package, and price? The manufacturer of Pears Soap had this to say about the why of advertising:

"The best reserve fund of any business is to be found in the 'Goodwill' of that business. Many boards of directors devote their surplus profits to 'building up a strong reserve fund,' which fund is generally invested in what are called 'Gilt-edge' securities. These same directors are then kept busy for many years afterwards to write down out of further surplus profits the cost price of these same 'gilt-edge' securities to falling market values. Should the business have to meet and overcome difficulties, or have to face frenzied competition, and the directors decide that their policy ought to be to draw somewhat upon these 'reserves,' they find they cannot realize them without serious injury and loss of the confidence of their shareholders in the reputation and standing of the business; or, in other words, serious loss of 'goodwill.'

"These reserves are mere 'window dressings.' They cannot be described as 'reserves' in any sense of the word, and to do so is an act of self-deception.

"They are not 'reserves' of strength, and even to reduce them in amount in order to employ these

THIS is the next to the last of Mr. Praigg's series of twelve practical articles on printers' advertising.

We have asked him to begin another series as soon as these are finished.

If you have read the articles with pleasure and profit we would appreciate a letter telling us so.

Many of you have been receiving free copy for weekly display ads prepared by Mr. Praigg in connection with this series. Do you want twelve more articles and fifty-two more ads?

It will take you no more than five minutes to dictate a letter saying so. Won't you do it?

—The Editor.

'reserve' funds in meeting any emergency would be a suicidal policy. In these circumstances directors find out that they must choose between being killed by competition or dying by suicide, and that there is no alternative.

"Now, I hold strongly that the best investment for surplus profits is to expend them on judicious advertising, wisely and carefully planned, and executed with originality and forcefulness. These same surplus profits, invested wisely in advertising then become a real 'gilt-edge' security, and a solid reserve of strength to meet days of difficulty, and to overcome quietly, but irresistibly and surely, the most frenzied of competition, and the business thus provided with reserve strength stands four-square to meet and overcome every attack."

And then another quotation, this from a man who for more than a score of years has worked closely with and in the printing industry. He said, in speaking about the character of service which a printer should perform:

"The buyer of printing expects the printer's salesman to make his performances square with his promises. He wants delivery *when promised*. He wants knowledge translated into the language of type; he wants suggestions, advice, authoritative information on questions of typography and layout. He wants to know when and where and how to use Caslon or Cheltenham or Goudy. He looks to the printer's salesman for information as to how much copy will go into a given space in ten or twelve or six point type; how much margin there should be at top, bottom and both sides of his pages; what kind of ink to use for both sides of his pages; what kind of ink to use for specific purposes on specific stock. He has a right to expect the man who represents himself as an authority on commercial printing to remind him of the cost of postage and general mailability of a job before, not after, the job is run."

A printer should advertise—competitive though his product may be and competitive though the price market may be—when he can and does perform all these services in a dependable, positive way. It might be said that most good printers do this. Quite true, but how many good printers advertise that fact?

There are innumerable good food products on the market which have similar advantages. The public, however, buys those products the advantages of which are *advertised*. For the human mind has a tendency to travel in a path charted by individual self-interest. The manufacturer thinks about manufacturing. The salesman thinks about selling. The retailer thinks in terms of buying and turn-over. When these men think of printing, the thought is developed by a need which they themselves recognize. They would buy more printing, however, if the uses and benefits of more printing, better printing, *sales printing*, were emphasized to them over and over,

with strength and persistence. This is not theory. It is a matter of tangible money-in-the-bank experience on the part of every printer who does good work, who serves sincerely, and who backs his ability to perform with advertising.

In a measure, the latter quoted man supplements the "Why Advertise" question with suggestions for what to advertise.

Not mere quality and service, but the analyzed details of quality and service. For instance, any printer who has any sort of perspective on questions of selling and methods employed by manufacturers, wholesalers, and retailers, in carrying out their selling plans, has it within his power to offer a wide range of service *in addition* to printing technique. A printer who has worked with a manufacturer of hosiery, for example, cannot but have absorbed many ideas in regard to the sales methods which that manufacturer employs. Then he is in an unusually strong position to work with the manufacturer on a much closer basis than that of merely printing what the manufacturer orders. In-

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It was only a Border in Color

Consider such a modest item of advertising as the return postcard. Nothing very dramatic about it. Usually printed in black ink only.

But a western firm which has been using the conventional type of return card with only moderate results decided a short time ago to do one more thing.

So it had the same card printed with a bright colored border all around the edge of the card.

Results increased more than 20 percent

As trustworthy printers, it is our business to know how color acts and reacts, whether it be letterhead, return postcard, or booklet cover. And naturally we bring to your printing problem every facility which might well be expected of an organization as earnest in its desire to serve as we are.

Phone — is the number to call.

S I G N A T U R E

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Forty-first of a series of fifty-two newspaper ads prepared by Praigg, Kiser & Company for readers of BEN FRANKLIN MONTHLY. Three more for April will be sent free upon request. The ads to be set two columns wide---six inches high.

A FEW BOOKS FOR PRINTERS

Discussed by EDWARD KERN

Who's Who in Heaven

WHO'S WHO in printer's heaven and why, is elucidated in a diverting fantasy entitled "The City of Crafts," written by Mr. Frederic W. Goudy from a speech which he gave before a meeting of the American Institute of Graphic Arts a little more than a year ago.

To perpetuate Mr. Goudy's amusing account of his visit to the "city of crafts," a "long way from here, in the printers' paradise . . . toward which place journey all who excel in good work," his friend and associate in the Institute, Mr. William Edwin Rudge, has printed the speech in his usual impeccable fashion and bound it into a slender octavo volume with an intriguing black and brown striped binding. Copies of it were presented recently by Mr. Rudge to members of the Institute, as the sixth item in its series of "keepsakes" for members.

Decorative pen and ink sketches by George Illian provide unique *culs-de lampe* for the volume, and a delightful drawing in semi-caricature of Mr. Goudy with a halo askew on his head forms the frontispiece.

Asia's First Printers' Annual

The Asian Printers' & Stationers' Annual, Diary and Directory, 1923, edited by M. N. Cama, B.Sc., Bombay, India: Cama, Norton and Company.

THE Asian Printers' & Stationers' Annual has made its début and joined the ranks of printers' yearbooks, going the United States one better. It is published by Cama, Norton and Company, 11 Elphinstone Circle, Bombay, India, and is a very creditable initial effort.

Among its most interesting features are "The Press in India," a very enlightening review of the progress of printing and publishing in that country, and an article on the "Wind Electric Plant," describing the successful use of windmills in generating electric power, together with plans for adequate storing and use.

The book is equipped with various tables and indexes for ready reference, including an interesting table of statistics showing the number of printing presses, newspapers, periodicals and books published in India, and charts of paper weights and sizes. It contains also a "printers' calendar" for the year, similar to that of the *Master Printers' Annual* of England, wherein are noted important events connected with the trade. Space for diary memoranda for the year is included in the book, which closes with a complete directory of Asian advertising agencies, booksellers, paper box manufacturers, engravers, manufacturers of glues and inks, newspapers and periodicals, dealers in office equipment and printing materials, paper merchants, printing and litho presses, publishers, stations, typefounders, rubber stamp makers and typewriter dealers; a list much more comprehensive in scope than those found in the usual printers' annual. The foreign advertisements of printing machinery in the annual, it is interesting to note, are chiefly of German firms. Including the diary pages, the book contains 216 pages, 8 vo., and is bound in gray paper boards. Its editor, Mr. M. N. Cama, says that the idea of getting out the annual occurred to him only three months before its publication, and promises a better and larger year book for 1924.

In connection with this publication it is interesting to note the United States Chamber of Commerce report of March 8th on American Machinery in Asia, which shows the astonishing fact that our exports in this line to the largest of the continents have increased sevenfold in the past five years, and that \$178,000,000 worth of American industrial machinery has been sold in Asia during the past three years alone.

Democracy in Industry

Industrial Unrest: A Way Out, by B. Seebohm Rowntree, New York: George H. Doran Company.

HERE, in pamphlet form, are thirty pages of concrete ideas on ways of bettering industrial conditions, written not by a visionary radical, but by a successful business man and manufacturer, the employer of seven thousand laborers in the Rowntree Cocoa Works.

That Mr. Rowntree is an Englishman reflects great credit upon his country, for he has an unusual sense of fairness, of truth, and of abstract justice. An American manufacturer, Mr. Henry S. Dennison, who has written a short introduction to Mr. Rowntree's study, has this to say of him: ". . . a man whose life has been spent in managing a large business in a highly competitive field, who, in the midst of the most tense relations between masters and men—seeing labor war-like or sullen, capital truculent or condescending—has kept his sympathy, calm and observant."

Mr. Rowntree thinks clearly, and expresses himself lucidly, without waste of words, a fact which has enabled him to present in a few pages material for which most writers would need a quarto volume, and his "way out" is not lost in a forest of extraneous facts.

In the present discussion he proceeds directly to an examination of the "three theoretically possible ways to secure industrial peace"—making employers all-powerful, maintaining "a balance of power" between employers and workers, and removing the causes of unrest.

The first he rejects as impracticable under present conditions. (The submissive spirit which made serfdom possible has disappeared, he says, under the influences of popular education and the wide contacts of the war); the second is eliminated as dangerous in its possibilities, and at best a temporary truce rather than a permanent solution. To the third method, removal of the causes of unrest, which alone he considers effectual, Mr. Rowntree devotes the body of his discussion.

His analysis of the present status of industrial unrest is briefly this: "I think that its presence constitutes a serious reflection on the ability of the employers to do their job efficiently. It is easy, of course, to blame the other party. It is easy for employers to blame the idleness and perversity and short-sightedness of the workers, and for the workers to grow angry over the selfish avarice of the employers, but all this does not help to eliminate unrest! That can be done only by constructive thinking, and the initiative must be taken by employers . . . Let us consider what this will involve. Leaving out of account the unreasoning labor agitator, who only gains a hearing from among discontented people, I think the thoughtful worker would say that any satisfactory scheme of industry must provide for the following minimum conditions. The worker should have:

(1) Earnings sufficient to maintain a reasonable standard of comfort. (2) Reasonable hours of work. (3) Reasonable economic security during the whole working life and in old age. (4) A reasonable share with the employer in determining the conditions of work. (5) An interest in the prosperity of the industry in which he is engaged."

These claims the author proceeds to discuss individually in some detail. Under discussion of the worker's right to help determine his working conditions, Mr. Rowntree says: "In our own case, we have sought to give the workers a real share in the legislative, executive, and judicial functions of factory administration. Just recently a code of working rules for the whole factory has been agreed upon between the workers and the management, and it cannot be altered except by mutual consent. The workers, through their representatives, are consulted before a foreman is appointed. . . . And lastly, an Appeal Committee has been set up to which any worker may go who feels that he has been harshly treated in disciplinary matters, and the decision of this committee is final. It consists of two workers appointed by the worker members of the Central Council, two members appointed by the directors, and a chairman agreed upon between them."

Under the head of "reasonable economic security," the author gives some interesting facts and suggestions on unemployment insurance, which is particularly timely in these days when some of our state legislatures are dealing with bills providing for various forms of unemployment compensation in the effort to stabilize industry. Mr. Rowntree tells us that the plan is working successfully in his business, where the insufficient state and trade union insurance is augmented by funds set aside by the business for that purpose. "Our policy," he says, "is to guarantee to set aside one per cent of our wage bill in order to meet our liabilities, until the fund reaches 25,000 pounds, after which we pay each year whatever may be necessary to maintain the fund at 25,000 pounds. But the maximum payment to be made in a year is never to exceed one per cent of the total wage and salary bill. We do not guarantee the benefits. We are satisfied that if there is no abuse our payments will be sufficient to meet the liabilities. The entire administration of the fund has been handed over to the workers, who have the power to refuse benefits to any worker who, in their opinion, is refusing offers of work."

There is much else in Mr. Rowntree's study that is worthy of quotation, but if you are interested you can purchase it of the Doran Company for ten cents.

The Farmer-Printer-Editor Writes

Druida, by John T. Frederick. New York: Alfred A. Knopf.

FOR its woodcuts alone, this recent Knopf publication merits the attention of those who are interested in the illustration and format, as well as in the text of a book.

The renaissance of the woodcut and wood engraving is bringing to light much more modern talent than might have been expected in the revival of an art so long submerged by the more facile photographic processes.

Among the most interesting of these newly revived uses of the woodcut is that of book illustration. A few years ago an American edition of "Tyl Ulenspiegel," with woodcuts by Albert Delstanche, came out. In view of the obvious anachronism which would have resulted from the use of a modern form of illustration for so ancient a legend, it is not remarkable that the woodcut was chosen. The text itself suggested that form. In the case of "Druida," however, which is modern in subject and treatment, the use of the woodcut is significant of a new appreciation

of its artistic value as an interpretative adjunct to modern literature.

The chief interest of the seven woodcuts which Wilfred Jones has made for "Druida" lies in this significance, though two or three of them show considerable beauty of conception and execution, and all are suggestive of the atmosphere of the story. They achieve powerful expression of certain strong moods and climaxes of feeling in the story, but seem to me to be deficient in technique.

As to the story, that is an excellent piece of work in every way. It has the high sincerity which often marks first novels, without the crudities in execution which usually mar these first efforts. Its maturity of thought is due, probably, to the number of things which its author has managed to crowd into the thirty years of his life. (Mr. Frederick has been among other things printer, teacher, farmer, editor, husband, father and writer.)

Mr. Knopf likens "Druida" to Miss Cather's "My Antonia." To my mind the utter realism, and the subjection of its characters to the forces of nature, throughout Mr. Frederick's book also is very reminiscent of Thomas Hardy in treatment.

"Druida" has its similarities to "Main Street," too, in subject matter, and here the greater artistry of Mr. Frederick stands out in his masterly treatment of certain phases of small town life. He shows us the good with the despicable, and the despicable with an understanding of why they are so.

Not the least part of a Knopf publication is its format and binding, and "Druida," though not to be classed with the best of that publisher's achievements, has a definite individuality in its chalk white title upon bright blue cloth-boards; its two-color title page, and quaint end leaves of a delightful pattern in blue and yellow. It is printed on Etherington's Novel Paper, in a good clear type, and I encountered no typographical errors. The price is two and a half dollars.

New Compositors' Handbook to Appear

Mr. W. H. Slater, instructor in the London Borough Polytechnic Printing Classes, and author of "What a Compositor Should Know," will publish shortly the second volume of the series, dealing with the higher branches of compositors' work, "The Art and Practice of Display."

An advance notice of the volume sent out by Mr. Slater contains a reproduction of his preface, an appeal to student compositors, which begins: "First of all, make a persistent study of the most important of the trade journals: The British Printer, Printing Art, and either the Inland Printer or the American Printer."

But magnanimity is our middle name, so we choke down our grief at Mr. Slater's omission of our friend Ben from the above list, and proceed to tell you that if this second volume of Mr. Slater's lives up to the excellence of the first it should have a place on your typographical book shelves.

The prospectus of its content, which looks very promising, includes among the subjects to be covered, a description of the most effective types in present use, instruction in sketching and laying out copy, description and treatment of rules, borders and ornaments, spacing and whitening-out, and instruction in every class of ordinary job-work composition. More anon.

Sherman A. Cuneo, author of "From Printer to President," the story of Mr. Harding's life, presented a specially printed and beautifully bound volume of his book to President Harding recently. Dorrance and Company of Philadelphia, were the publishers.

"ASIDE FROM THAT IT'S ALL RIGHT"

By WILL RANSOM

THE Kerr-Simons Typesetting Company, Chicago, announce their change in policy to the Open Shop in a printed letter which is an excellent piece of typography. It suggests a possibility which printers might, advantageously, offer to their clients. That is the use of a printed letter in place of the customary multigraphed product. The latter has a distinct and very valuable range of usefulness, but there are many kinds of messages and announcements which might be presented more forcefully and gracefully in a printed letter than in typewriter style or small folder. There are fascinating typographical opportunities in the idea.

Another catalogue from the Anderson Galleries, New York, continues Mr. Mitchell Kennerley's record of fine printing. One notable characteristic of these catalogues is a consistent and appropriate use of capitals, handled so well that legibility is not seriously impaired, while dignity and importance are emphasized.

Judged by every standard, the announcement of "The Department of Printing Arts of the Art Institute of Chicago" is exceptionally good. When it is compared with the usual printing school items that appear, it is quite beyond comparison. Every element shows not only

careful thought but also an authoritative artistry which blends a number of fine details into a perfect whole. The Art Institute is indeed fortunate in having a man of Mr. Detterer's calibre at the head of the department.

Walt Bloeser & Company, Chicago, is an advertising agency, but they are turning out printed matter which threatens to set some new standards in presentation. The secret of the matter is that they are really doing the thing we hear so much about and seldom see—"mixing brains with type." Their printing is done by the "Press of The Hermitage, an Advertising and Printing Studio," which is justly entitled to the use of that last word. Without knowing which organization is entitled to the laurel wreath I split the credit 50-50, which gives them both a generous allowance.

I wish printers would not try to print half-tones on blotters. Even that good craftsman, William Eskew, doesn't get away with it. The lion and the lamb may sometime lie down together, but just now their interests are rather widely at variance, and half-tones and soft papers are just as far apart. It is particularly noticeable in this case on account of the perfect impression of the accompanying type.

Steen Hinrichsen has put over another corking good stunt in the first issue of his Stag Folio. It is a four-page folder containing a poem (a real one, at that), by John Drury, one of our comingest Chicago poets. The plan is to issue a series of them, to take the place, in a way, of some of the greeting cards with which the market is flooded. Since this is quite among friends, it is no more than fair to say that Steen deserves support and the Folio is well worth the dime he asks for it. Send ten cents in stamps to 2316 Lincoln Avenue, Chicago, and see for yourself. This is not an ad—merely a friendly tip.

One of the most interesting groups of specimens I have seen recently is a collection of circulars from Alfred A. Knopf, the New York publisher. Everyone who is watching American book production has already noticed that Mr. Knopf is making better looking volumes than most of his competitors, due entirely to his almost infallible personal taste. Of course, he is using good printers, which may account for the results, but his own good taste is distinctly evident. Even his advertisements are marked by unusual care in their presentation. If he has any fault, it is a tendency toward too much decoration, but no matter how much there may be, it is always well-arranged. In this respect, notice the title-page of "April Twilights," reproduced. Another particularly fine specimen is the circular of "Ralph Herne," from which we reproduce the title-page and the first text page. A careful scrutiny of the title-page will show a clever use of type material to make the pressmark of Bruce Rogers, after which discovery further comment would be impertinent.

The Linotype Company has issued a brochure, "Moral Obligation in Business," which is particularly interesting as a showing of their "Benedictine" book face, together with the heavier weight of the same letter and some related decorative material. When some wise publisher

JOHN DRURY

MORNING-GLORIES

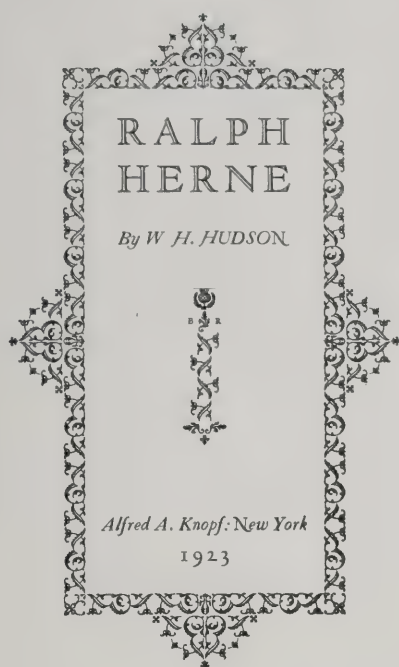
A Poem

STAG · FOLIO I.



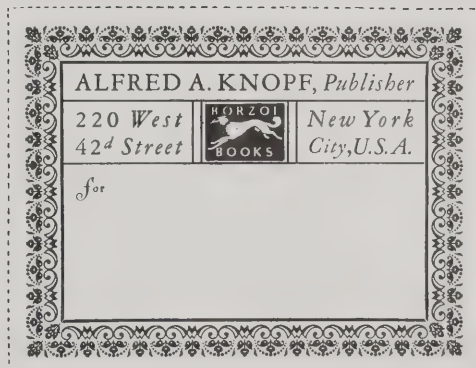
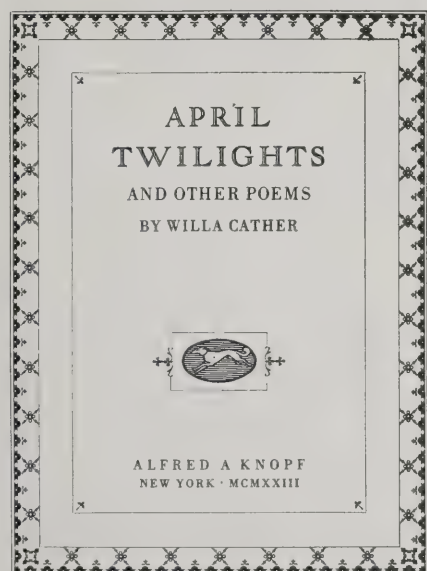
STEEN HINRICHSEN
CHICAGO
1923

*Title Page of the first Stag Folio from the
Hinrichsen Print Shop*



CHAPTER I ·· THE PICTURE
A PREAMBLE

My morning paper contained among its editorial notes a highly eulogistic notice of an oil painting by a young native artist, entitled "*Un Episodio de la Epidemia*." Viewed simply as a work of art, the paper said, it far surpassed the best productions by native artists hitherto exhibited, and gave rise to the pleasing hope that a new and powerful genius had at length arisen in their midst, who by his works would remove forever the reproach that this most cultured city of South America had pens but no pencils. Apart from this, the picture had a strange fascination for those who had passed through and had been witnesses of the recent calamitous period, vividly



THREE pages and a label (all reduced) from Alfred A. Knopf, New York publisher, whose insistence upon good design and good printing has done its large share in winning popularity for his books among booklovers. Notice how, in the "Ralph Herne" title page, Bruce Rogers has constructed his thistle mark by arranging units from the border.

uses this face for a book, he is going to show up some of the weak pages that seem to be standard in book-production of the present.

House Organs, Pianos, Etc.

THE SKETCH BOOK, from Reynolds Advertising Service, Chicago, is still running on high and taking the hills easily. The man gives advertising an almost human interest. And consideration of advertising and printing together reminds me of an old point which has been covered time and again but which cannot be too often repeated. That is the desirability—no, the absolute necessity—for a printer who has not a large organization to seek the co-operation of an experienced advertising man in the preparation of business-getting printed matter for his customers. So many printers have just enough capital and equipment to do good printing but are unable to add service and art departments. That is as it should be; the small plant has its place and value just the same as the large one. But I know printers who can do excellent work but who say they cannot compete with the complete organizations because they cannot give the same comprehensive service. And that complete service generally gets all the real cream of the printing orders. However, the small printer can go after it and get some of it. It is the simplest thing in the world to call in an advertising man and an artist and talk over with them the possibilities of offering new ideas to some of his clients. Pick the best ones you can find; the bigger they are, the more readily they will co-operate with you if you show that you have ambition to make your business bigger and more profitable. And it will be more profitable, for anyone is willing to pay a fair price for something that helps him sell goods. Try it out.

Ben Pittsford's "Better Advertising" lives up to the title of this month's editorial—"Day by day, in every way" That statement has probably been as much misused as any slogan of recent times, but it is perfectly good common sense, just the same. Ben has been living up to it for some few years now, and it has certainly worked for him. One of the attractive things about this issue is the cover design by Russell T. Bender, a young Chicago artist who is coming forward very rapidly. And I like the way Ben gives credit to the men in his organization who have helped him make it what it is.

"The Eclipse, or An Almanac," from the Eclipse Electrotypes & Engraving Company, Cleveland, Ohio, is one of those house organs which are devoted entirely to their own affairs, methods, and interests. It is so well done, in this case, that it is interesting to any reader who has occasion to be concerned with reproduction processes. The typography is particularly good.

"The marked Page," from the Smith-Brooks Printing Company, Denver, is exceptionally attractive by reason of the many illustrations in three colors. The craftsmanship is not always what it might be, but composition and human interest are plus. The page layouts are excellent. A line in the mast-head makes a definite demand for "one-fifty a year in advance." I wonder if they hold *all* their clients to that.

Fletcher Ford's good printing helps to make the Thumb Tack a delight to the eye, but one of the things that interests me most is the Italian Renaissance Cover Design from the Bissiri Studio. The use of color tint blocks is especially happy. The present tendency toward revival of woodcuts is well represented in this number (January). I think artists will begin to realize soon that there is a distinct difference between genuine cutting of a wood block and a "white-on-black" drawing. There are many

points of similarity, but each medium has its own atmosphere, to be developed according to the medium rather than in imitation of the other medium. The latter should have the brush or pen quality, while the wood can normally have nothing but the graver line.

The Service Printing & Lithographing Company, Canton, Ohio, renew their house organ, "Better Printing," after a lapse of several months. There is a tendency toward too much ornament—the initials, particularly, are too strong for the color balance of the page. But the cover is a very successful piece of pattern making from Monotype ornaments, a field of decoration that is easily explored but somewhat neglected.

And then there is another house organ which lifts itself out of the alleged magazine class and becomes a brochure—a tooled leather cover would make it a book. It is entirely a work of art, using typography merely as a means of expressing that art. I refer to the latest number of the Monotype, in which is shown for the first time, at least generally, the new Garamont face designed by Frederic W. Goudy. Only one who has labored over the details of letter construction in "pattern size," where the caps are from two to ten inches high, can fully appreciate the subtleties of design which are incorporated in this letter, but anyone with an eye for beauty cannot fail to see the charm in a page of it. Furthermore, the type will quite probably never have a better presentation than it has in this book, which was designed by Bruce Rogers and printed by William Edwin Rudge. Mr. Rogers has put into it all the superlative artistry that characterized the limited editions he made at the University Press, and the result is beyond praise. Any printer who fails to file his copy among his choicest specimens is a philistine, an outcast, and anathema for all time.

I have learned, since writing my notes last month, wherein I regretted "some of the arbitrary limitations of machine composition as they affect type design," that the point was not at all well taken. I did find one or two letters in the Metropolitan Museum brochure which seemed not well fitted, and I spoke in the tradition that designers and machines must be constantly at war. I admit the error and quote from a letter just received from F. L. Rutledge, of the Monotype Company: "Mr. Goudy drew this type design purposely with no thought of the Monotype machine or any arbitrary limitations. Patterns were made and matrices were cut and after the whole had been done the Monotype keyboard and caster *were made to fit the type face.*" That, to me, signifies a great deal more than the origin and preparation of a new type design. I recognize, in the policy of the Monotype Company, thus expressed, a vision and its practical application which will bring to typography a beauty far beyond anything that the craft has yet experienced. I deduct nothing from the credit due to other manufacturers, notably the American Typefounders Company and the Linotype, for their share in this present renaissance, but I do honestly feel that Mr. Dove and his associates have shown a farther vision and a clearer expression of it than any other one group in the industry.

William R. Nielsen has developed from an agency layout man to an organization of his own devoted to preparing "Creative Service to Advertisers." His letter-head and card, just received, show tasteful use of type in simple arrangement which could hardly be improved.

H. C. Sherman & Company, Chicago, have an attractive mailing card for the use of prospects in asking a representative to call. The two-color arrangement of their mark is especially good.

REVERTING TO TYPE

By BARCUS

DOTTED LINES.

*Dreams which enchant me when the dawn is gray,
Why are you shattered by the cold new day?*

*Last night I owned broad acres fresh and green,
A gabled house of stone with roof of tile,
Ten pigs, six cows, a harvesting machine,
A dappled horse and rig, a crooked stile—*

*Six hundred dollars with a hundred down
Made it all mine. The balance might be paid
Just as I liked; when all the hay was mown
And sold and my collections had been made.*

*Lord how I loved it! Whistled up my dog
And started out to look the fences over—
A damned alarm clock in a fairy bog
Made me stand stock still in a field of clover.*

*And I awoke to know that I must pay
A hundred bucks of silly rent today.*

IT was intimated on this page last month that whatever I felt an urge to get itself printed here would probably get printed, regardless of whether it was about printing. Now here is a letter from Paris. It is from a man who very nearly succeeded in furnishing us with a couple of tickets for Leavenworth while we were in the army by printing in the *Brooklyn Eagle* a letter to him in which we had included some vivid character sketches of two or three of our officers, and had painted a beautiful landscape of the camp in which we were stationed. Now then, *Revanche!*

"Dear Barcus:

"Have just come from a fairly comfortable but very exciting week up at Essen and thereabouts after the French took that grimy region over as a productive (with a very large?) pledge. Productive in one sense it is going to be sometime anyway. It's going to produce a very vivacious young war: O, a regular persimmon of a war. But reparations? And coal? And all that? Well, I'm not prophesying, but I've taken a temporary address from Missouri.

"One of the saddest things connected with it all is the sight of the re-reaping of the harvest sown in the old German atrocity tales. The Allies taught the Germans that sort of propoganda and the Germans are using it. I don't suppose there is a German in Berlin who doesn't believe that the French and Belgians are killing babies and who doesn't feel as we used to when we heard the old 1914 yarns of handless babies and ravished girls—most of which yarns have been completely exploded since.

"During some of the riots at Essen I picked up an Essener reporter who knew the local end. He was a socialist. But he pointed out any number of men who had been in the Red army during the little Bolshie uprising after Kapp entered Berlin in 1921. They had been red Internationalists. The day I saw them they were all bawling *Deutschland Ueber Alles!* fit to bust their Eustachean tubercles. *Nieder Frankreich! Nieder Frankreich!* Gawd, how they bawled it! My German is very feeble, but this German reporter spoke French and scared

me to death by carrying on a voluble conversation with me in that language right in the middle of the riot. Fortunately all the Esseners were busy registering hatred for the French soldiers, or I wouldn't be maundering here tonight.

"I saw a good deal of two Chicago *Journalisten* who were covering Essen at the time—H. and W. I remember yet with wonder some of the things H. did at the Peace Conference. Once Frank Polk greeted him with:

"H., where in the world do you get your facts for your stuff? We never dreamed of doing what you said we did yesterday. Nobody in the whole delegation ever had a thought on the subject. Where do you get 'em?"

"Why, Mr. Polk," countered H. not at all flurried. "Don't you know that my sheet wants news—not facts?"

"Then there was Link Eyere of the *Herald* who got beat up at Essen. Link was in a *Wein Stube* with an Essen Belle when she bit him. Link was just well enough stewed to think that he was up on Monmartre, so he grabs this Jane by the wrist and guffaws, '*REVANCHE!*' meaning it's his turn to bite.

"If he had to talk French in Essen he might have used some other word and he might have whispered it. But he picks out the one *mot* in the whole bloody language that has been the watchword of hate between the two nations and chants it at the top of his voice in a room full of Heinies already superheated with alcohol. The effect was instantaneous. They cut the wench's hair short with a carving knife and one of the Heinies massaged Link's head with the curved part of a malacca cane.

"Then Link cables a virtuous story to the *Herald* about how a Herald correspondent was assaulted in Essen for the inadvertant use of a French word.

"All in all I had a grand old party. The phone ladies jerked the plug every time I tried to talk to a friend in Dusseldorf, advising me that '*Sie müssen Deutsch sprechen*', and I telling them how damned worse off they would be if I tried to. The hotel phone lady finally got the others tamed so that they would permit English on the wire, but the French never did have any luck on a German telephone.

"The hotel lady was a poor cotton stockinged witch when we got there but as the tips and bribes flowed in she began to blossom out into Roumanian embroidered shirt waists, silk socks, new shoes, and I suppose other things we couldn't see. She couldn't save her tips. The mark was falling so fast they just evaporated if she didn't spend 'em.

"I stayed in the Ruhr a week and escaped after the railroad died in an automobile for which four of us paid 203,000 marks, or at that time ten dollars.

"Perhaps the rottenest thing about it is that the French people themselves don't at all know what is happening. I read about twenty French papers a day—all shades of opinion and news. Not all of them together tell as much about the Ruhr situation in a month as I learned in a day. They announce, 'We Take Over the Railroads,' and lead the French people to think that they took 'em over just like that. In reality it's just as if I stood on the edge of the beach and shouted, 'I drink Lake Michigan dry.'

"All the family is well at once. So long.

G."

CHICAGO

W. B. Conkey Dies In Florida

Funeral services for Walter Blakesly Conkey, printer and publisher, president of the W. B. Conkey Company of Hammond, Indiana, were held early last month in St. Petersburg, Florida, his winter home, where he died March fifth. The body was placed in a vault there, to be brought to Chicago for burial later in the spring.

Mr. Conkey was born in Ontario, Canada, sixty-five years ago. At the age of fourteen he came to Chicago and began work as a pressfeeder for Donnelly, Gassette & Lloyd (later R. R. Donnelly & Sons Co.). At the age of nineteen he started into business for himself in a small way with a pamphlet bindery on West Monroe street. The business grew, and he moved into larger quarters in the 300 block on South Dearborn street, where he added facilities for doing edition binding, and employed several hundred people.

When, in a few years, the business outgrew its new quarters, Mr. Conkey, together with Mr. A. Zease, of A. Zease and Company, the first electrotypers in Chicago, built the Franklin Building three blocks further south on Dearborn street. Here, too, business grew rapidly. A printing department was added, and another building, on Plymouth Court, was leased. The purchase of the Illinois Printing and Publishing Company, about this time, made Mr. Conkey the largest edition binder west of Philadelphia.

In 1898 he moved his plant to Hammond, Indiana, where he had built a model establishment consisting of a series of one-story buildings covering a large tract. For years Mr. Conkey was noted for his antagonism to union labor, but later he unionized his plant at Hammond, and there conducted a successful business until the time of his death.

Mr. Conkey was a member and the first president of the Illinois Manufacturing Association, was Director of Printing Publicity of the Columbian Exposition, Chicago, and served as Official Publisher for the St. Louis World's Fair Exposition in 1904. He was prominent in church work, and a member of several clubs. Mrs. Conkey, one daughter, and two sons survive him.

Nearly two hundred members of the Chicago Club of Printing House Craftsmen visited Milwaukee March 10 to inspect the Claybourn process plant in that city. A special train in the C. and N. W. carried the printers to Milwaukee and back.

Mr. Thomas S. Quin, of Johnson and Quin, addressed a meeting of the Chicago Club of Printing House Craftsmen at their "Salesmen's Night" held March 20 at the City Club. Mr. Quin spoke on the "Relation of the Salesman to the Executive" following the dinner at 6:30.

W. A. Dohmen announced severance on March 1 of his connection with the Colonial Press, 1510 East 56th street. The business has been purchased by Henry A. Zabel and J. E. Bossung, who are now conducting it.

Mr. John A. Hastings of the Gaw-O'Hara Envelope Company, died March fifth.

Another "Printer to President" story might be written about the progress of Herman Ellenbogen from a small print shop proprietor to the presidency of a Chicago bank.

Mr. Ellenbogen came to America twenty years ago as a poor boy; was employed in several printing shops at meager wages, but managed to save enough in six years to start a little shop of his own at May and Twelfth streets here. After a few years he added to his print shop a foreign exchange office which developed into H. Ellenbogen and Company, a private bank. In 1917 his private bank became the West Side National Bank, of which he was elected president and cashier.

He is now building a new bank at the corner of Roosevelt Road and Central Park avenue, which will be named the Central Park State Bank, of which he will be president also, it is rumored.

Mr. Ellenbogen was one of the financial advisors called in recently to take over the affairs of the Sixteenth Street State Bank in an effort to save the depositors' when it was found that the bank was short several thousand dollars.

The Plant Theis and Gould Paper Company has added to its stock another line of fine paper, "Waterfalls Bond," manufactured by the Poland Paper Company, of Mechanic Falls, Maine. The new paper, a watermarked 100% bleached sulphite bond, is exceptionally strong, and of a clear texture and uniform quality which makes it a suitable and economical substitute for Rag Bond for stationery and letterheads.

"Waterfalls Bond" comes in nine colors, blue, buff, canary, goldenrod, gray, green, pink, russet, and salmon. A number of sizes are ready for immediate delivery, and additional stock is en route. Plant Theis and Gould are prepared to quote special prices on shipments from the mill which can be delivered direct from cars on arrival. They sell also Writing, Ledger, Envelope, Drawing, Cover, Mimeograph, Wedding and Map Bond, companion lines to "Waterfalls Bond," and manufactured by the same mill.

"Certificate Letter" is the watermark of a new laid brand stocked by the Messenger Paper Company, 180 West Randolph street. It is made by Crocker-McElwain Company of Holyoke, and comes in sizes 17x22 and 22x34, white only. "Certificate Letter" is offered as a novel companion paper to the Messenger Company's "Certificate Bond."

Pressmen Open Trade School to Coach Members

The Chicago Printing Pressmen's union has established a free trade school to give its members opportunity of acquiring a thorough technical knowledge of the various new types of printing presses which have lately been introduced in the printing industry, William F. Moran, president of the union, announced recently.

"When Pressmen's union No. 3 was organized the printing industry was primitive and simple," said Moran. "Now it is involved and complicated. With introduction of the new makes of printing presses our members were placed under a handicap.

To overcome this obstacle the union installed these new types of presses in a free school for its members at 543 South Dearborn street. Day and night courses are provided."

H. H. Hoffman and Company, 712 Federal street, printers of bank stationery, are building a one-story printing plant to cover 4,000 square feet, at Lincoln and Walnut streets. The new building is to be steel sash, mill construction throughout and will cost \$40,000. The construction is in charge of Eugene C. Ecker & Associates. H. E. Gallup is the architect.

Several changes in interior organization of the U. T. A. headquarters here have been announced in a recent number of the "Bulletin." The Department of Research has been abolished as such, and its functions taken over for greater economy and efficiency by three separate bureaus: accounting, production records, and technical research.

Mr. Logan M. Anderson has been appointed assistant secretary in place of Mr. E. S. Richardson, who has left the organization, and Mr. John G. Wallace, manager of the "Bulletin," is acting temporarily as chief of the Membership Relations Bureau, a position left vacant by the resignation of Mr. K. A. Estey. Mr. LePort Spangler of Cleveland, and Mr. Frederick A. Chantrey of Lake Forest have been appointed to the new Production Records Bureau. The place of Mr. Walter R. Colton, former head of the Department of Research, who resigned recently, is being filled temporarily by Mr. Martin Heir, editor of the *Typothetae Bulletin*, who takes over the work of the new Technical Research Bureau.

Secretary Miller has announced also the appointment of Mr. C. E. Payne, former assistant director, as temporary director of the Department of Specialized Branches, succeeding Mr. C. J. Powers, who has resigned.

Engravers to Meet in Chicago

The annual meeting of the American Photo-Engravers' Association for 1923 will be held in Chicago, July 19, 20, and 21. This fact was determined at a meeting of the executive committee of the association held in Chicago, March 2 and 3. Two other important matters were acted upon. One was a campaign of publicity which is to be conducted in behalf of the association and under the chairmanship of Oscar Kwett of Canton. The other was a decision to publish a handbook for journeymen. This matter was also placed in the hands of a committee to be appointed later. Contemporaneously with the meeting of the committee there was held a meeting of the Joint Industrial Council.

The committee took advantage of its proximity to Milwaukee to go to that city to visit the plant of the Claybourn Process Corporation. Those in attendance were the following: Adolph Schuetz, president, New York City; Charles A. Stinson, first vice-president, Philadelphia; Henry Petran, second vice-president, Milwaukee; Oscar F. Kwett, secretary-treasurer, Canton; Louis Flader, commissioner, Chicago; V. W. Hurst, Rochester; V. J. Everton, Milwaukee; H. C. Campbell, Seattle; Ben J. Gray of St. Louis. The only absentee was J. J. McGrath of Chicago, who was kept away by illness. Others who sat in with the members of the committee at its meeting were Lou Holland of Kansas City, president of the Associated Advertising Clubs of the World and Messrs. E. W. Houser and E. C. Miller of Chicago and Charles A. Grotz and Frank Stockinger of New York.

Barnhart Brothers and Spindler feature the advantages of dry mat stereotypes, made from cold type, in an attractive folder describing the process of manufacture and the materials used. The superiority of the dry mat stereotype over the old wet mats, both in ease of production and in excellence of product, is evidenced by their general replacement of the older form in newspaper plants, edition book publishing plants and commercial job printing establishments. The folder, which also carries descriptions of dry mat stereotyping outfits, including wood dry flongs, tells of the new uses to which the dry mat is being put by trade electrotypers, advertising agencies, and news feature syndicates.

The Patterson-Gibbs Company, 440 South Dearborn street, has just issued the ninth edition of its cut book, "Unusual Pictures." This edition is an improvement, both in number and variety of designs, over previous issues.

It is printed in combinations of three colors—red, orange and blue—with a striking cover in three colors, and is equipped with a complete index for quick reference. The contents of the book will fill almost any need involving the use of a standard cut.

Sam Simons, well known to all Chicago printers through his membership with Kerr-Simons Typesetting Co., and before that as foreman of the Superior Typesetting Co., has announced his withdrawal from the Kerr-Simons concern. Mr. Simons has been afflicted for the past six months with sciatic rheumatism, which has kept him from active participation in his work. Fortunately, however, he has recovered enough to be about again and is hoping to be back at his work of supplying Chicago printers with good slugs shortly, perhaps in a new firm.

Shortly following Mr. Simons' withdrawal the Kerr-Simons Typesetting Co. announced that in the future it will operate on the open shop principle.

The Sears-Roebuck Company sold its large printing plant recently to the Cuneo Printing Corporation, of which John F. Cuneo, of the Cuneo-Hennebery Company, is president, and S. T. Jacobs, formerly of the Central Typesetting Company, secretary-treasurer. The reason given by the mail order company for selling is that they found maintenance of the press for their catalogue work unprofitable; that it could be produced more efficiently and economically in a commercial plant.

Shea, Smith & Company of Chicago, will move this month to their new and just completed four-story building at Ashland avenue and Congress street. The new building will give Shea, Smith & Company close to 50,000 square feet of floor space, and opportunity to materially increase production over what it has been.

The premises being vacated by Shea, Smith & Company at 322 Federal street, are being taken over by the Gunthrop-Warren Printing Company. The Gunthrop-Warren Printing Company has announced that it will spend close to a quarter million dollars in changes and repairs on the Federal street address making it suitable to their purposes.

Changes are being made in the equipment of the plant of Drucker & Kelly which has been located in the Rand McNally Building, Harrison and Clark streets, Chicago. George A. Drucker, head of the firm, said that the company is going to

move to a more central location in the loop, and for that reason they are disposing of some of their equipment, anticipating putting in new and different styles later.

The Western Divisional Meeting of the International Association of Electrotypers was held at the Hotel Sherman in Chicago, March 17. Among the important matters discussed at the meeting were operating methods, costs, service, advertising, management and other similar problems.

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UNITED STATES AT LARGE

Southeastern Federation Holds Successful Convention

By E. P. ("Dad" Mickel)

Organization work in the South received fresh impetus from the big meeting of the Southeastern Master Printers Federation, held in Birmingham on March 5 and 6. The Federation is the pioneer of regional organizations. It was organized in Atlanta in 1919 and since that time Annual Conventions have been held in Nashville, Pensacola, Memphis and Birmingham. More than one hundred and twenty-five delegates were present at this meeting. The Birmingham employing printers had taken great pains to provide for the meeting, and everyone who attended was gratified and pleased with Birmingham's hospitality.

The Executive Council of the Federation held a meeting on March 4th at the Tutwiler Hotel and outlined the policy and program of the meeting.

On March 5th the Convention was called to order in the Convention Hall at the Tutwiler Hotel by President John G. Hauser, of New Orleans. The morning session was devoted largely to President Hauser's report dealing with the activities and progress made by the organization during the past year; Vice President Ambrose's report gave in detail the accomplishments of the Southeastern School of Printing, which is practically under his supervision; the report of the Secretary-Treasurer, E. P. Mickel, included the finances of the organization and the Available Help Bureau. These reports were followed by words of encouragement, and reports of progress by State Vice President.

The afternoon session was given over to addresses. Jos. A. Borden, Ex-Secretary of the U. T. A., and head of the

Service Department of the American Writing Paper Company, Chicago, gave an inspirational talk on "More and Better Business." Marcus Reynold, of the Southern Cotton Paper Company, Chattanooga, told the Convention about "Paper Making in the South." His company has spent hundreds of thousands of dollars in experimentation in the manufacture of paper from cotton linters, and have finally reached a gratifying success. F. W. C. French, of the Lanston Monotype Machine Company, Philadelphia, told of the needs of the industry in his address on "Manning the Industry," and he especially stressed the great work that had been done and is being done by the U. T. A. Chas. F. Goodfriend, president of the International Trade Composition Association, spoke at length on the work of his organization, and the work of the National organization, of which his organization is an affiliated body. F. W. Randolph, field secretary of the U. T. A. followed in his address on "The Accomplishments and Activities of the U. T. A."

In the evening there was a splendid banquet at the Tutwiler Hotel tendered visiting delegates by the employing printers of Birmingham. More than two hundred were present at this banquet, over which the inimitable Bill Pfaff of New Orleans presided as Toast Master. There is but one "Bill Pfaff." The feature of the evening meeting was an address by E. J. McCone, of the Buffalo, N. Y., *Commercial*, and secretary of the Open Shop Publishers Association. Mr. McCone spoke in no uncertain terms of the work of his organization and was frequently applauded. After the banquet there was a Theatre party with the compliments of the Birmingham printers.

Tuesday, March 6th, was largely devoted to official business of the organization. There was a deficiency of some \$1000 in the school fund, and in less than thirty minutes, on the floor of the Convention, this amount was subscribed and paid in for the work of the school. One of the leaders in this enthusiasm was Vice President F. C. Clemens, of the Cargill Company, Houston, Texas.

The following officers were elected to serve for the convention year ending April 30, 1924: D. B. G. Rose, Standard Printing Company, Louisville, president. H. F. Ambrose, Ambrose Printing Company, Nashville, first vice president, and E. P. Mickel, Nashville, secretary-treasurer. State Vice Presidents: *Alabama*, Jas. G. Smith, Roberts & Son, Birmingham; *Arkansas*, H. G. Mitchell, Democrat Printing & Lithographing Company, Little Rock; *Florida*, H. B. Garrett, The H. & H. W. Drew Company, Jacksonville; *Georgia*, Platt Young, Publishers Press, Atlanta; *North Carolina*, H. A. Murrill, Queen City Printing Company, Charlotte; *Louisiana*, John T. Wentz, Crescent City Linotyping Company, New Orleans; *Mississippi*, R. M. Hederman, Hederman Bros., Jackson; *South Carolina*, W. H. Cogswell, Walker-Evans-Cogswell Co., Charleston; *Kentucky*, Frank T. Buerck, Commercial Lithographing Company, Louisville; *Texas*, Frank C. Clemens, The Cargill Company, Houston.

Daniel Baker, writer and head of Sales Promotion work for the Lanston Monotype Machine Company is recovering after a two months' attack of influenza. He has been for years one of the authorities on printing trades cost accounting in this country and Canada, and is devoting much time at present

to the study of costs in their relation to the Monotype Company's service to its customers.

Promote Old Employee

Mr. Harry N. Robbins, for twenty-one years an employee of the Lanston Monotype Machine Company has been appointed Assistant Typographic Manager of the Company.

Mr. Robbins' service with the Company has covered a range of occupations. His first employment was on matrices in the factory, and in the days when the Company was still young, he made matrices by hand, helped cut punches and patterns, and assisted in the stock room. In 1915 he entered the Typographic Department under manager Joseph Hays. Later he was placed at the job of doing the lay-out work for special matrix cases. With his present appointment he becomes responsible for matrix layouts and service.

During the twenty years of Mr. Robbins' association with the Monotype Company he has seen great changes in the industry. When he started twenty years ago the first type faces, which now number over two thousand, were being cut. Then, few matrices were kept in stock; now the large storage rooms hold more than five millions of them, ready for shipment. A new type face created little interest then; now such faces as Mr. Goudy's new Garamont, Italian Old Style, and Kennerly are ordered by printers months in advance.

The Diem and Wing Paper Company have announced a change of name in one of their well known grades of paper, "Currency" bond. No change will be made in the manufacture of this paper, but it will bear hereafter the watermark "Charmant Bond" instead of "Currency."

The London branch of the Baker Sales Company has recently sold sixteen Vandercook proof presses to English printing houses.

St. Louis Honors Printer

Another instance of public confidence in a printer's business sagacity is the appointment of A. S. Werremeyer, St. Louis printer, as a permanent member of the "Citizen's Bond Supervisory Committee." The duty of this committee is to oversee the expenditure of the \$78,500,000 municipal bond issue recently authorized by the city of St. Louis. This is the largest sum ever authorized at one time for public improvements by any city, and is more than the entire sum expended by St. Louis for that purpose since its founding more than a century ago.

The expenditure is to be supervised by a committee of business men of good record, composed of six presidents of organizations, whose service on the Committee is to end with their terms of presidency, and eleven permanent members, of which Mr. Werremeyer is one. The Committee will first authorize the bonds to be expended, check up on the amounts spent for various improvements, check up again on the improvements to see that they are properly executed, and then OK the bill for payment.

Mr. Werremeyer has conducted a printing business for years at 1516 St. Louis avenue. He is a member of many business organizations including the Ben Franklin Club of St. Louis.



D. B. G. ROSE

Bookbinding and Blank-Book Making Census, 1921

The Department of Commerce announces that according to reports made to the Bureau of the Census the value of products of establishments engaged primarily in bookbinding and blank-book making amounted to \$63,854,000 in 1921 as compared with \$66,021,000 in 1919, and \$38,104,000 in 1914, a decrease of 3.3 per cent from 1919 to 1921, but an increase of 67.6 per cent for the seven-year period 1914 to 1921. This industry, in addition to establishments engaged in bookbinding and blank-book making, also includes embossing; book gilding; paper ruling; paper cutting; card, book, and paper edging; card beveling and bronzing, etc.

Of the 869 establishments reporting products valued at \$5,000 and over in 1921, 321 were located in New York; 88 in Pennsylvania; 78 in Massachusetts; 74 in Illinois; 45 in Ohio; 41 in California; 33 in Missouri; 24 in New Jersey; 13 each in Michigan and Wisconsin; 14 in Minnesota; 11 each in Indiana and Washington; 10 each in Connecticut and Maryland; 8 in Louisiana; 6 each in the District of Columbia, Iowa, and Oregon; 5 each in Maine and Texas; 4 in Utah; 3 each in Colorado, Kansas, Nebraska, Rhode Island, and Virginia; 2 each in Alabama, Delaware, Georgia, Kentucky, New Hampshire, Oklahoma, and Tennessee; 1 each in Arizona, North Carolina, South Carolina, and South Dakota.

In January, the month of maximum employment, 18,708 wage earners were reported, and in May, the month of minimum employment, 16,027, the minimum representing 85.7 per cent of the maximum. The average number employed during the year was 17,465 as compared with 20,361 in 1919. A classification with reference to hours of labor in the establishments in which employed shows that for 3,006, or 17.2 per cent of the total average number, the prevailing hours were 44 or less per week; for 820, or 4.7 per cent, between 44 and 48 hours; for 12,184, or 69.8 per cent, 48 hours; for 986, or 5.6 per cent, between 48 and 54 hours; and for 469, or 2.7 per cent, in establishments where the prevailing hours were 54 per week.

Goudy Designs New Type

Frederick W. Goudy has designed a new type face for the Lanston Monotype Machine Company which is being added to its specimen book as Monotype Garamont (No. 248). The new face, for which the original fifteenth century cuttings of Claude Garamont furnished inspiration, is available in sizes for both machine and hand composition.

The type is excellently illustrated in the current number of *The Monotype*, a discussion of which by Will Ransom appears in this issue. Mr. Goudy's interpretation of the old Garamont preserves its original grace of form while adapting it to the utilitarian requirements of the present;—a distinct achievement.

The cutting of the new face marks an advanced era in the history of the Monotype Company and of machine typesetting in general, in that the artist designed these alphabets without regard to the machine which was to cut them, thus obviating distortion of the design in the effort to fit it to the limitations of the machine. The matrices were cut first, and then the machine was made to fit the type face. Mr. Goudy, who is

Art Director of the Monotype Company, has in project a number of new type designs to be perfected for the company's future use.

The following ruling regarding bookkeeping in small shops issued recently by the Commission of Internal Revenue is of interest to printers:

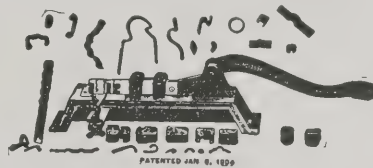
"Every taxpayer carrying on the business of producing, manufacturing, purchasing or selling any commodities or merchandise, except the business of growing and selling products of the soil, shall, for the purpose of determining the income under the Revenue Act, keep such permanent books of account or record, including inventories, as are necessary to establish information required by an income tax report (sections 1300 and 1303 of the Revenue Act of 1921). The taxpayer shall produce such books of account or record for the inspection of revenue officers duly authorized by law to inspect the same, at such time and in the manner provided by law. (Sections 253 and 1308 of the Revenue Act of 1921.)

This means, in other words, that every printer, no matter what the size of his plant, is by this ruling required to keep such books of record as may give the government inspectors a full and com-

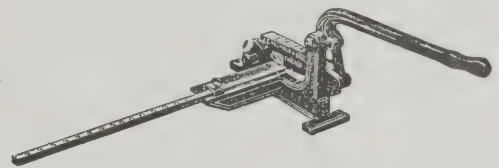
plete knowledge of the financial transactions carried on, so that they can determine the income tax the government is entitled to.

Mr. Charles W. Collier, manager-secretary of the Direct Mail Advertising Association's St. Louis Convention and Exposition Board, has returned from an extended eastern trip, the object of which was to invite the various advertising clubs and Ben Franklin clubs to attend the annual Direct Mail Advertising Convention and Exposition to be held in St. Louis the week of October 22. The affair will be held in the Coliseum Building, the large structure which has for years housed big expositions and conventions.

An unusually beautiful specimen of color printing has been sent out to members of the American Institute of Graphic Arts as the seventh in its "keepsakes" series. The print, which is a reproduction of two stained glass windows designed and executed by the late William Willet of Philadelphia, is the contribution of the Walker Engraving Company of New York. The impeccable printing, involving the use of sixteen separate color plates, was accomplished by Norman T. A. Munder and Company of Baltimore.



Eureka Steel Rule Bender



Hercules Steel Rule Cutter

Steel Cutting, Creasing, Wave and Perforating Rules

CUTTING RULE

2 Pt. Center Face
2 " Side "
3 " Center "
3 " Side "
4 " Center "
4 " Side "
6 " Center "
6 " Side "

Temper: Soft, very soft, hard

CREASING RULE

2 Pt. Round Face
3 " " "
4 " " "
6 " " "
8 " " "
10 " " "
12 " " "

This Rule can be had in Round or Flat Face

WAVE RULE (Soft Only)

2 Pt. Fine

2 Pt. Medium

2 Pt. Coarse

2 Pt. Long Wave

All above 25 cents per foot

PERFORATING RULES

6 Tooth	12 Tooth
8 Tooth	18 Tooth
Soft	Hard
2 Pt. at 20	25
3 Pt. at 25	30
	Bright and Hard
	30
	35

STEEL CROSS CUT PERFORATING RULE

2 Point at 65c per foot. Furnished in 4 ft. fonts cut L. S. at \$2.85 per font

STANDARD HEIGHT

Cutting Rule 15-16 in.

Creasing Rule Type High

Telephone Lincoln 1774

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CHICAGO

The two windows reproduced in the print are arranged as a diptych, with a black background which emphasizes the greens, scarlets and purples that predominate. The subjects are Dante and Beatrice, full length figures of whom form the motif of each. The careful execution and attention to detail in drapery and background, and the statuesque treatment of the central figures, as well as the diptych arrangement of the panels, is strongly reminiscent of the best work of early Dutch painters. The excellent color values, too, induce this comparison in their remarkable richness and purity of tone. The print as a whole is a most encouraging example of the excellent results in color reproduction which can be achieved by careful work.

Mr. Dean G. Freeman, associate of Mr. Henry P. Porter in the Oxford Print, Boston, died March 4 after a two weeks' illness with grippe.

Mr. Freeman was noted not only for his work in the Oxford Print, but for his contributions to the industry in general. Born in Sable River, Nova Scotia, nearly fifty years ago, he came to Boston as a young man, entered the printer's trade, and has been associated with it ever since in various executive and advisory capacities.

In addition to his printing activities Mr. Freeman was president of the council of his home town, Winthrop, Massachusetts, where he had lived for twenty-five years, president of the Boy Scouts organization there, and vice-president of the Winthrop Highlands Association. In Boston he was a member of the Boston City Club, and of the "Morning Glories," an informal organization of local business men whose custom it is to take an ocean dip every morning at six o'clock during the warm seasons.

Mrs. Freeman and four sons survive him.

Mr. J. F. Earhart spoke on color printing at the March meeting of the Cincinnati Club of Printing House Craftsmen held March 14 at the Wong Yie restaurant. Seventy-five were present.

Marsden C. Scott, former president of the International Typographical Union died March 4 at his home in Colorado Springs. Mr. Scott was associated with the printing trades for the past thirty-eight years. During this time he was employed on the *Anaconda Montana Standard*, and as telegraph editor of the *New York Press*. He was international president of the Typographical Union from 1914 to 1920, and was noted for his conservative labor policies and as an exponent of arbitration.

Fire of an unknown origin in an annex to the government printing office in Washington last month did damage estimated at several thousand dollars. Firemen reported that they found separate fires burning at the same time on two floors and were unable to discover the cause. City detectives were detailed to investigate the fire.

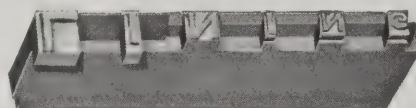
Ludlow Adds Lining Gothics

New specimen pages are being sent out by the Ludlow Typograph Company showing their recently announced series of Lining Plate Gothic, extended down to three sizes of six-point.

This face is added in response to a consistent demand on the part of job printers,

who find lining plate gothic in small sizes indispensable in their every-day work.

This is a face that is heavily used by all small printers. It is a face that is most used for letter-heads, business cards and fine stationery forms, where sharp printing is essential, because it is always examined closely and contrasted with the engraved product.



Showing alignment of sizes and rules

The fact that slug composition is essentially new every time, and available in any quantity, makes it highly desirable that this particular face be available in matrix form for Ludlow users. It carries the added advantage, in slug form, that forms may be held indefinitely for reprint, without embarrassing the cases.

The six-point sizes may be cast on the twelve-point Ludlow slug, when it is to be set in single lines or in open style body matter. The use of the standard twelve-point slug body avoids change of mold; but for work where close composition is necessary, a six-point ribbed mold is provided.



Several sizes on one slug, also rules

Special hairline rule matrices are available which line perfectly with all sizes of this typeface on the same slug. These carry a great advantage. The matrices are uniform in size and shape with those for the various letters. They are composed in the line as wanted and cast on the same trouble-proof slug.

Traveling Graphic Arts Exhibit

The Division of Graphic Arts of the United States National Museum maintains a traveling exhibit illustrating the various processes of the graphic arts, which will be sent to any part of the country where it will be suitably displayed under the auspices of responsible organizations or parties.

Examples of the various kinds of prints are shown along with tools and materials and concise descriptions of the methods employed in their production. The following is a partial list of materials:

Japanese prints, wood cuts, wood engravings, line engravings, bank note engravings, mezzotints, etchings, aquatints, lithographs, collotypes, photogravures, rotogravures, half tones, type making, stereotyping, electrotyping, ink making.

This exhibit will be sent free of charge, on payment of express fees (these may be obtained from express companies; shipping weight, 220 pounds).

The material is mounted on twelve frames (without glass) 32 by 48 inches, adequately labeled with descriptions of specimens and processes. The frames are sent boxed securely and may be had for a prearranged period of time (two to four weeks) on payment of the express charges from and to the Museum, or to the next exhibition city.

From one to fifty pages of manuscript will be furnished when it is desired to publish a catalogue in conjunction with the exhibit. Further information regarding dates, exact routing of exhibit, etc., will be furnished on application.

It is understood that this exhibit is to be displayed for the benefit of the public, with educational intent, and is not to be used for private gain. This does not mean, however, that an admission fee cannot be charged.

The Typothetae Trade School of Philadelphia has just issued the first number of *Junior Printers*, an eight-page publication devoted to the interests of the students.

Good Lighting Urged in Post Offices

Establishment of a standard system of lighting in post offices, annual examination of the eyes of postal workers by specialists and abolition of work in post office basements are the recommendations contained in a report submitted to the Post Office Department by the Office of Industrial Hygiene and Sanitation of the United States Public Health Service.

The report, which is the result of an elaborate survey conducted at the request of Postmaster General Work, points out that millions of dollars may be saved through increased speed in the work of postal employees by making a complete change in the illumination of post office work rooms throughout the country.

Conducting a thorough and technical study of post office lighting over a long period of time at two representative post offices, one of the modern type and the other of the old type, the Industrial Hygiene and Sanitation experts observed almost 5,000 postal workers who are employed constantly in handling the mails both under artificial and natural light. Numerous experiments showed that all the work performed in these post offices with the exception of that of laborers depended primarily upon the use of the eyes, thus making the question of illumination of paramount importance in decreasing or increasing the rapidity and accuracy of the work of the employees. Tests of various methods of lighting resulted in the adoption of a standard system which increased the efficiency of the postal workers 4.4 per cent and produced a net saving of \$109,000 in the annual payroll. The report recommends that the postmaster general install this system of lighting in all post offices upon the basis that the saving of this sum in one office would run into many millions of dollars if adopted universally throughout the postal system.

In answer to a questionnaire as to the business outlook sent out by the U. T. A. recently, twenty-five of the thirty-two cities replying reported that it was good, and growing better constantly. Only one report showed poor present business and a poor outlook for the future. This was from Secretary Bland, of the Richmond Printers' Association, who wrote that "Business conditions in Richmond since January first are not as good as they were the same two months last year, and prospects are for a continued lull in our industry, as inquiries are below normal, and no shops are busy."

The Boston Craftsmen have appointed a live program committee for their Bermuda excursion, which will start on Saturday, April 14, and return the 21st. Dancing, quoits, bridge and musicales will furnish diversion en route, the luxurious and spacious decks and saloons of the Fort Hamilton affording splendid facilities. Athletic sports and carnival features will also take place on the promenade deck, which is 34 feet wide and 270 feet long.

Buy a Book Each Month

SOME unusually discerning person said, "Benjamin Franklin made books—but don't forget that books made Benjamin Franklin." The patron saint of the printing industry had but two years' conventional schooling in his life. All of the rest of his great knowledge was gleaned from reading and observation.

BEN FRANKLIN MONTHLY, desiring to co-operate with employing printers in their desire to advance their own interests and the interests of the entire printing industry, has added to its services to subscribers a book purchasing service. This department will list for sale books of especial interest to printers, and in addition will secure for subscribers without any charge for service any book of any nature which it is possible to buy. In cases of old and rare books which are difficult to find, an extensive search will be made without charge upon request, and the subscriber requesting this search will be notified of the price after the book is located and before the purchase is made.

Every book which is listed for sale in our advertising space carries with it the recommendation of BEN FRANKLIN MONTHLY.

Look over the list on the appended coupon. Most of these have already been mentioned in the editorial columns of BEN FRANKLIN MONTHLY. To U. T. A. members we especially recommend "Employers' Associations in the United States." For collectors of the works of private presses there are two books from the press of Will Ransom, the first, one of his own publications, the second, the publication of the Walden Book Shop. Put a cross opposite the books you want. Clip the coupon and send it to us with a check to cover the cost of those which you have indicated. The books will be forwarded without delay.

Ben Franklin Monthly
440 S. Dearborn St., Chicago, Ill.

Phone Harrison 6113

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440 S. Dearborn St.,
Chicago.

Gentlemen:

Please send me, postage prepaid, the books which I have checked below. I am enclosing my check for

- ☐ Employers' Associations in the United States. By Clarence E. Bonnet.....\$ 4.00
- ☐ History of the Art of Writing. By William A. Mason..... 6.00
- ☐ Pen Drawing and Pen Draughtsmen. By Joseph Pennell..... 25.00
- ☐ The Graphic Arts. By Joseph Pennell. Regular Edition..... 5.00
De Luxe Edition..... 40.00
- ☐ Advertising as a Vocation. By F. J. Allen 2.00
- ☐ Employment Psychology. By Henry C. Link..... 2.50
- ☐ History of Labor in the United States. By J. R. Commons and others. Two volumes 10.50
- ☐ Process Engraving. By E. S. Pillsworth 2.00
- Two Books from Will Ransom's Private Press:
- ☐ Open Shutters. By Oliver Jenkins... 3.00
- ☐ John Reed Under the Kremlin. By Lincoln Steffens..... 1.00

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"I hold every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereunto."

—FRANCIS BACON.

For All of Us

LAST month, for the first time, we used the time-honored words, "Please mention Ben Franklin Monthly when writing advertisers," and explained our reasons for the request in an editorial. This month we are making it easy for you to accede to the request by enclosing a form post card in the issue. You will find it somewhere between the pages of this magazine ready to be filled out and mailed to an advertiser. Use it when writing for paper samples, when asking the details of a special press, such as that advertised by C. R. and W. A. Nelson on the front cover; use it for whatever request you have to make to an advertiser in Ben Franklin Monthly.

Do not mistake the tenor of our remarks. This is no attempt to stimulate inquiries which have no foundation in a genuine interest. We have faith in the interest which all of our readers feel in everything which is advertised in these pages. So have our advertisers, or their messages would not be here. It is only that we want you to confirm that belief, to work with our advertising salesmen to the end that Ben Franklin Monthly may continue to grow in usefulness to all of us.

The White Plague in the Black Art

THE manuscript for Mr. Wolfe's treatise on health hazards in the printing industry, finally published in this number, has lain in the editor's drawer for several months. It lay there, not because it did not appeal to the editor, but because several well meaning friends had advised him against publishing it, saying that it was unintentional trades union propaganda and that once published, the Typographical Union would seize upon its contents, exaggerate them, and weave them into a touching appeal to an arbitrator from which the employers might suffer.

Maybe so. But as a matter of fact much of the data from which the article was written came from the files of the Typographical Union, and in at least one or two cases, indicated a smaller degree of occupational hazard than did the supposedly impartial statistics of the United

States Department of Labor and insurance companies. What is in this article is no news to the Typographical Union.

If the publication of the article leads to any such exaggerations, that fact will be regretted. But if in addition it should lead to even a small degree of improvement in the conditions which have placed an occupational health hazard in the job of the printing workman, then the editor will be glad that he disregarded the advice of his friends at last.

Printing, as Mr. Wolfe points out, is not an industry which kills its workmen quickly and spectacularly with a blaze of fire and a trump of doom, but it does, nevertheless, in more cases than it is comfortable to think about, render more susceptible to disease those who handle its dusty types and its hot metals, and those who stand with calloused feet on the hard floors of its work rooms or sit on backless stools, straining nerves and fingers to the utmost in order to get a few thousand ems of news onto a rotary in time to tell the world before dinner that Wally Reid is fighting for life in a Hollywood sanitarium.

And yet, if the word of health experts is to be taken literally, practically all of these health hazards may be removed with a little thought and the expenditure of a little money.

The great white plague, at which we as a nation have just hurled millions of little Christmas stamps in an effort to snow it under, has taken heavy toll of printers. Full recognition of the facts in Mr. Wolfe's article and preventive action based upon knowledge of these facts, will do more for the health of America's printers than ten million Christmas stamps.

German Competition in British Printing Market

ENGLISH Printing Trade journals are somewhat agitated over the activities of German printers and publishers in soliciting contracts in the British Isles. Editorials were launched against one British organization, the Free Church Touring Guild with headquarters in London, because it gave the job of printing a large number of circulars descriptive of tours in England and on the continent to a Munich firm which also mailed them out. A reporter from the London *Daily Mail*, sent out to interview the officers of the Guild, some of whom are prominent Englishmen, elicited from the secretary the following non-committal reply: "We have taken advantage of the cheap postal rate to send the circular out from one of our continental offices. I cannot say whence future issues of the circulars will be made."

"That an organization with its headquarters at the Memorial Hall, Farringdon street, should be able to go to Germany and obtain its printing and postage for delivery in this country is a disturbing circumstance for British producers of paper and print, comments the *British and Colonial Printer*.

"Germans seek British Printing," is the title of an article in the Sales and Wants Advertiser, which goes on to say: "A determined attack on the British Printing trade is about to be made by the German houses, in fact, the preliminary stages are already in operation. . . . a circular has been received which illustrates how this is being worked.

"It comes from a Berlin printer who boasts that he has 100 printing machines in operation and employs over 1,000 workers, and who, in soliciting orders, undertakes to execute printing work 'of every description, in any quantity, and in any language of the civilised world'."

Our foreign department has now under the press large contracts for school books, novels, catalogues, etc., for England, United States of America, Sweden, Denmark, Lithuania, Ukraine, Switzerland, Italy, Holland, and other countries, and since 1918 we have exported over 4,000,000 copies of books and catalogues in foreign languages.

As regards the price of paper, Germany has only a slight advantage over England and America, but the circular under notice states that "there is an enormous difference in the wages." The best-paid German workmen, the machine typesetter, received in October, 1922, about 3,500 marks per week, which, calculated at the rate of exchange then ruling, was less than 12s. or 2 dollars 40 cents. In London, the circular says, the typesetter received about 92 s. 6d. per week, and in New York about 39 dollars 70 cents. Even if you calculated that 40 per cent of the cost of publication is represented by paper, and took into account the freight and any duty which you might have to pay, you will find that our prices are still considerably below yours.

Another example is cited by the London Daily News, which, under the caption "Anything for Cheapness" comments on the fact that the government offices are being supplied with German pencils: "His Majesty's Stationery Office is feeling the pressure of the economy campaign. Taking advantage of the rate of exchange, it has begun to supply the Government offices with pencils of German origin. The pencils are issued without the usual Stationery Office stamp, and are marked only with the one word "Germany."

The British journal's reaction to this indubitable menace to its printing industry invites a comparison in its good sportsmanlike attitude toward its late enemy, Germany, with the attitude of its French contemporaries, one of which, the *Journal des Imprimeurs*, seemingly determined not to let the dead past bury its dead, is running in every issue a lengthy installment of the reminiscences of a French soldier held as prisoner of war by the Germans. The British journal commenting on the above quoted German attempt to capture the British printing market says fairly: "There are two morals to be drawn from such a circular as this. One is that the printing trade does not seem to be doing so badly in Germany, judging by the figures given in the circular; the other is that Germany is doing all she can by taking advantage of her cheap labour to recover her position in the markets of the world."

However, it should be added in justice to the French printing industry in this connection and as proof of the innate good sense of printers that they have expressed, through their leaders, the Master Printers, disapproval of the invasion of the Ruhr district by France, as a futile effort from the point of view of collecting reparations, and pernicious in its perpetuation of German hatred. The following paragraph from the *British and Colonial Printer* indicates that the printers and book makers are also in favor of intervention by the League of Nations, an enlightened attitude which unfortunately does not extend to the French government:

"The Committee of the Fédération du Livre de France recently passed a resolution expressing grave concern as to the possible consequences of the Ruhr occupation, and stating that the only certain outcome of this "grave and dangerous military operation" is the arousing in Germany of chauvinism and the spirit of revenge. The Fédération is in favour of the intervention of the League of Nations." Another statement of their position is to be found in a statement by the Master Printers of France published in a recent issue of the *British and Colonial Printer*: "The failures of the German capitalists and Government will not have compensation from the distraintment on the industrial properties of the Ruhr basin. This serious and dangerous military operation can only have one certain result, the excitation of patriotic cant and revenge spirit in Germany."

TYPOGRAPHY

In typography, beauty is useless, decoration means nothing, unless that beauty or decoration serves to make the printed message more easily read.

Pittsford typography is successful because it effectively delivers the printed message without making you aware you are reading from type. Pittsford typography *talks*.



BEN C. PITTSFORD COMPANY
Chicago

Typographers

Some Clever Stunts That Have Sold Printing

By Frank H. Williams

A SUCCESSFUL middle western printing salesman had been having a difficult time breaking in on the printing of a wholesale grocery concern. This grocery company had a small printing plant of its own but used a great amount of outside printing, all of which went to one or two firms whose proprietors were in the same business men's club as the man who directed the firm's printing.

The printing salesman determined to make a sale to this concern, but he couldn't seem to figure out any way of getting to them. At last, after thinking over the matter for some time, the salesman hit upon a plan which, he felt, would be successful.

He went to one of the wholesale grocery's salesmen whom he knew and said to this man:

"When a grocery is tied up tight with a rival concern and you can't break in and your sales manager keeps hounding you to get an order from the grocery, what do you do?"

"I keep everlastingly at it," was the reply. "I take him around to the plant, if I can get him to go, and I show him our goods in the warehouse and I make him as attractive offers as possible and I try to help him in his business."

"Thanks," said the printing salesman.

Again the printing salesman called on the head of the wholesale grocery's printing department.

"I'm up against the same sort of a proposition that your salesman get up against every now and then," the printing salesman told the department head. "I'm trying to get work out of a concern that is tied up with other people just as your salesman try to get orders from groceries that are tied up with other concerns. I've gone to one of your star salesmen and asked him what he does in such a case and I'm going to apply his methods to trying to get an order out of you. And first, I want you to come around to our plant and pay us a visit. That's what your salesman tells me is his first step."

And so on.

The result of this frankness and this visualizing to the department head of what he was up against by showing the department head that it was the same sort of a thing the wholesale grocery's salesmen encountered every now and then, the printing salesman finally got an order and he's been getting a good amount of business from this concern ever since.

A department store was going to have an edition of 20,000 mail order catalogues printed. The catalogues ran to sixty-four pages and the job was well worth having. The department store called in a number of printing representatives and told them that the job would be given to the lowest bidder, provided the firm could guarantee work of a high standard.

One of the representatives was from a comparatively small printing shop which couldn't handle the job and which would be forced to sublet the main part of the job if it did secure it. This representative knew that the department store didn't realize the smallness of his

■ MONOTYPE - LINOTYPE - MAKEUP ■ ■ ■ HAND-SET ADVERTISING TYPOGRAPHY ■

The Superior

caters to printers who appreciate good typography and willingly pay a fair price for exceptional service.....price cutting with its inevitable skimping of quality is a policy foreign to this establishment & this does not imply that Superior prices are excessive....on the contrary they will be found more economical due to saving in both composing and press room time

SUPERIOR
TYPESETTING CO
732 FEDERAL ST
PHONES HARRISON
2755-2756

shop and he wondered whether it would be best simply to pass up the job without telling the reason why or to tell the reason and try to make his inability for handling the whole job act as a leverage for getting other work.

The representative finally decided that as long as the department store had been kind enough to invite the concern to bid it was no more than right to inform the store of the real situation.

So when the opportunity presented itself this salesman said to the man in charge of the store's printing:

"I can't handle this catalogue job. Our plant isn't big enough. Thank you for asking us to bid on the work. We might be able to put in a bid that would get the work but while we could sublet it and get it out, I'm sure it will be more satisfactory to you to have the entire job handled in one office. I'm telling you this frankly because that's the principle we operate our business on—perfect honesty and frankness with the customer, the safeguarding of the customer's interests and the keeping of promises. And when you give us some of your smaller work, as I'm sure you will, you'll find that on such jobs we can't be beat."

This talk was so entirely different from the kind of talk the merchant had been hearing that it made a very deep impression on him and made him give the print shop a large amount of work immediately with an increasing amount every month since then.

A mail order man in a business building a block or so away from a printing office came personally to the printing office one day and said:

"My daughter is going to give a dancing party for some of her children friends and she wants to have some nice programs. I asked her where to get them printed and she said that you had turned out some programs for some of her friends. I've delayed getting around to it and the dance is tomorrow night. Do you think you can turn them out for me in time?"

"Sure," was the reply. "We'll have them for you by 4 o'clock tomorrow afternoon and will deliver them where you direct."

The business man seemed much pleased with this and gave full instructions as to the kind of programs that were desired and where to deliver them and so on.

After doing this the customer lingered around a little as though waiting for the printer to solicit him for some of his mail order printing. But the printer didn't say a word about getting any further jobs from the mail order man and the latter finally left.

The programs were delivered at the time specified and made a big hit with the mail order man's daughter. And then, on the next day, the printer pulled a little stunt which got him a large share of the mail order man's business.

He printed one of the programs on a large calendered sheet of paper. At the top of the program he printed this wording:

"You float along without trouble or bumping into other folks when you dance every dance with the Smith Printery."

"The Smith Printery is a fine printing partner—no delays, no missing the count of the music, no fancy stuff, but constant delivery of the goods in tune with your own enterprise."

"Arrange now to dance every dance with the Smith Printery."

The printer then sent this around to the mail order man in a neat box.

And right away the mail order man called up the printer and said this to him:

The Big Three at Bargain

1. Space to unload three freight cars at once.
2. A battery of two of the largest cutting machines in town.
3. 7,500 square feet of space for sorting, packing and shipping.

Our facilities for handling orders of any size are as complete as we can make them.

14,000 square feet of storage space enable us to keep on hand an unusually large assortment of paper stocks, mill overruns and cut-over sizes.

In the sorting room seconds are carefully inspected by experts who remove all imperfect sheets.

Two of the largest paper cutting machines in the city trim the sheets to meet your requirements, after which they are packed and ready for prompt delivery.

The plant is always open to visitors.

We Invite Inspection

Bargain Paper House

423 West Ontario Street
CHICAGO

Phone Superior 9113

RESULTS

—or your
money back

This is the most amazing guarantee ever offered to printers.

WE WILL provide copy, cuts, and rough layouts for a 5-piece advertising campaign, with complete directions for use, for any printer now doing a volume of \$25,000 a year or better.

When instructions are followed, we will *guarantee* sales from this advertising at least ten times our charge — or money back.

The five pieces, ready for the composing room, complete with directions, \$90.00.

Praigg, Kiser & Co.
639 Diversey Parkway, Chicago

"That's a mighty clever little thing you sent me and if you can get as much cleverness into the printing you do for me I'll be able to give you a lot of work."

Which was just the slant the printer hoped the mail order man would take on the proposition.

And as the result of taking advantage of this opening in this clever way the printer secured an immediate order of a good size from the mail order man and has been getting more work from him ever since.

Admission Ticket Printing Rules

THE following excerpts from the Internal Revenue Law of 1921 relative to the printing of tickets, with interpretative comment by the Internal Revenue Service, is offered for the guidance of printers:

"Section 800 (a) (1) imposes a tax of one cent for each ten cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person paying for such admission; but where the amount paid for admission is *ten cents or less, no tax shall be imposed.*

"Section 800 (b) of the act exempts from the collection of taxes on admissions certain persons and organizations. However, all persons and organizations of the opinion that they are exempt within the meaning of the provisions of Section 800 (b) are required to file claim for such exemption on Form 755 (revised), and printers are cautioned against printing tickets without indicating tax unless the person having the work done exhibits Form 755A properly executed and signed by this office. It is important that all the provisions of the regulations relating to the printing of tickets be complied with, as failure to do so renders the person selling incorrectly printed tickets liable to the penalty of \$100 imposed by Section 300 (d) of the Revenue Act of 1921.

"Article 31 of Internal Revenue Regulations 43, part 1, relating to the tax on admissions, provides that where tickets or cards of admission are used, they must comply with the following requirements:

"The regular or established price at which every ticket or card of admission is sold, the tax based thereon and the total of the price and tax must appear on the face of the portion of the ticket which is to be taken up by the management of the place in the following or an equivalent form:

Established price, or price.....	Example: Price.....	25 cents
Tax paid.....	Tax.....	3 cents
Total.....	Total..	28 cents
or;	or;	or;
Established price..... .35	Price ..... .75	Price ..... .91
Tax paid..... .04	Tax ..... .08	Tax ..... .10
Total..... .39	Total..... .83	Total.....1.01

"Where admissions are exempt in accordance with subdivision (b) of section 800 of the Revenue Act of 1921, the tickets should show that fact. This may be done in the following or equivalent form:

Established price.....	Price 50 cents
Tax free	No tax

"It should be remembered that tickets are not to be printed with the notation 'tax free' or 'no tax' thereon unless the person for whom the tickets are printed has in his possession the certificate of exemption (Form 755-A) referred to in the second paragraph of this letter.

"The name of the place to which a ticket or card is valid for admission must in all cases be shown thereon. Moreover, tickets must either show the date for which they are valid or must be serially numbered. If serially numbered tickets are used there must be a separate and distinct series for each established price. The numbers of each series must start with 1 and run continuously in

HELP WANTED



TOO OFTEN are the industries of the country demoralized by labor difficulties. This applies to the Printing industry as well as to other industries and the gain of either side is never commensurate with the loss sustained. And

after weeks and sometimes months, of perplexing arbitration a patched-up agreement is reached, which, at the most, is but a temporary solution of the difficulty.

"The mind of Labor must be in harmony with the mind of Management." That this has not always been so is not altogether the fault of labor, nor is it altogether the fault of management.

It is the fault of a common misunderstanding upon both sides as to the relationship of each to the other.

How the labor disturbances in the Printing Industry can be overcome is set forth in a series of workable articles that are appearing monthly in THE PRINTING CRAFTSMAN.

These articles do not tell what should be done—they tell what has been, what is being, and what will be, done.

The subscription rate is \$2.00 the year. A copy will be sent free upon request. And in justice to the *Ben Franklin Monthly* say you saw this ad there when you write for it.

THE PRINTING CRAFTSMAN

167 OLIVER ST.

BOSTON, MASS.

LETTERING DECORATION TYPE DESIGN AND TYPOGRAPHIC COUNSEL



WILL RANSOM
14 West Washington Street
CHICAGO

Your Good Will

WHEN you count this plant as an accessory to your own composing room—

When you recognize the fact that the entire personnel of our organization is bent on serving you—

When you know that you get value received for the money you pay us—

When you think with satisfaction of the work which we do for you—

And when you entrust us with your patronage with the feeling that we are worthy of it—

Then we have your **good will**, and we know that we are making a success of our business.

We are constantly striving to earn your confidence, secure your co-operation and merit your commendation.

Your good will is the Gibraltar upon which we are building our business.

Standard Typesetting Co.

701 South La Salle Street

CHICAGO

["THE STANDARD WAY": A method of producing composition, on galley or in make-up form, whereby the output of Linotype, Monotype and Makeup Departments, either singly or combined, is so handled as to result in perfection of product at lowest consistent cost.]

LINOTYPE, MONOTYPE
and MAKEUP

TELEPHONES 3570-1-2
HARRISON

LET US QUOTE YOU ON YOUR PAPER NEEDS



Mimeograph Bond

We have just added Mimeograph Bond to our extensive line of fine papers.

This paper is made especially for Mimeograph work, but has the appearance of a bond paper and takes pen and ink signature without blurring.

We shall be glad to submit samples or have our salesman call.

Messinger Paper Company

180-82-84 West Randolph St.
CHICAGO

TELEPHONE MAIN 2120
Six Trunk Lines

regular order until 500,000 is reached, after which they may again start at 1 if so desired. In each case, however, a letter of the alphabet must precede or follow the serial number to distinguish the new series from the preceding series, and such letters must be used in turn until the alphabet is exhausted before starting again with the letter A.

"The foregoing applies primarily to taxable admissions.

"Since tickets or cards of admission which are sold for ten cents or less are not taxable, it is only necessary that the price of such tickets be shown. They need not be serially numbered or dated.

"In a limited class of cases, the use of so-called 'hard tickets' used for repeated performances is permitted without requiring that they be serially numbered or dated. In each of these cases, however, the tickets or cards of admission must show the name of the place for which they are valid and the price.

"Article 32 of the regulations provides that where tickets or cards of admission to any place for admission to which a charge is made are printed, manufactured, or sold by any person, it shall be the duty of that person to give prompt notice to the collector of internal revenue of the district in which is located the place to which admission is to be charged. 'Prompt notice' is to be construed as meaning the furnishing of the following information to the collector of internal revenue at the earliest practicable date subsequent to the printing of the tickets: (1) the name and address of the person to whom the tickets are furnished and (2) the number of tickets furnished, and shall be accompanied by proofs or sample copies of the tickets themselves. If the tickets are serially numbered, the notice must also contain a statement as to such serial numbers."

How to Avoid Skin Troubles Caused by Ink Chemicals

PRINTERS, and especially lithographers, do not for the most part give sufficient attention to the harmful effects of the chemicals in the ink on the skin of their hands, is the contention of William J. McConnell in an article on skin troubles among printers, published recently in *The American Journal of Public Health*.

Mr. McConnell points out that many inks contain substances which have a dangerous effect on the skin, and that particularly in lithographic work, where the worker's hands are constantly in a moist condition and subjected to chemical action, the risks are not negligible. The danger may be avoided, however, he says, by moderate care in protecting the skin by oils while working, and in washing carefully when the work is completed. He has made very extensive investigations on the subject, covering methods of plate making, materials used, and habits of workers in removing the inks from their hands. His article containing the results of his research is summarized thus:

"The inks themselves do not cause the trouble, although they delayed healing when applied after an abrasion of the skin. Brown and green inks delayed healing longest, and the black for the shortest time.

"All inks, irrespective of color, when removed by the methods in vogue at the time of this study caused an irritation, and in one case a dermatitis, among those with dry skin.

"The degree of dermatosis apparently depends upon the dryness of the skin, the amount of linseed oil in the ink, and the method of removing the ink. It is believed that the reason why some men develop the condition in a short time and others after a long period



The Fastest Flat Bed and Platen Presses on the Market

7,500 Impressions Per Hour

THE "New Era" Multi-Process Press is a high speed, flat bed and platen press with an intermittent web feed.

Delivery-slit and cut into sheets or rewind attachments for perforating, punching, tag re-enforcing, eyeletting, numbering, etc.

Once through the press completes the job.

NEW ERA MFG. COMPANY

390 Straight St., Paterson, N. J.

SOME OF THE ADVANTAGES OF

Marvelhide The Leather-like Cover

Possesses the richness and charm of Spanish Leather.

Has the right texture, surface and cushion for excellent printing and embossing.

Has excellent folding qualities.

Features a new coating, impervious to water and at the same time with an affinity for printers' ink.

The back of each sheet is neutral gray, and will harmonize with any color of text.

Moderately priced.

*Write for samples and quotations
TO-DAY*

**PARKER, THOMAS & TUCKER
PAPER CO.**

520-526 South Canal Street, Chicago

Telephone: Wabash 2630

Fuss and Feathers may suit lots of people, but we like a plain tale plainly told.

- ¶ Our plant is not the largest in the world, neither can we claim to have the most complete array of type faces under the sun. But we do try—in our plain and matter-of-fact way—to sell composition and makeup service to printers which is worth what we ask for it.
- ¶ Of course we have an adequate equipment in *Linotypes* and *Monotypes* and a pretty big *Makeup Department*. We must have these facilities to take care of the needs of our customers.
- ¶ We don't brag very much around our place. We just go ahead and work on the jobs which we have and try to deliver them on time. You'd know this without being told if you were one of our customers.
- ¶ Come on in; you'll like our service!

Linotype
Monotype
and
Makeup

MATHEWS TYPESETTING Co.

626 FEDERAL STREET

CHICAGO

Two
'Phones
HAR rison
2083--4086

(This ad is set in Bodoni Series, Monotyp)



The Difference Between Loss and Profit

Frequently, in the highly competitive business of printing, the price you pay for the paper makes the difference between black and red on your cost book.

Poor paper is poor economy, but good mill overruns, bought at a price considerably less than you ordinarily pay, are the basis of sound management in many a printing job. Our paper is good paper at a lower price.

Ask for list of sizes and grades.

Fort Dearborn Paper Co.

319 North Wells Street
CHICAGO

Telephone Main 1930-1931-1932

of time lies in the degree of natural oiliness in the skin of the individual. Again, with those who use the black ink, which has the largest proportion of oil of all the inks, the trouble is further delayed. It may be that the drier in the inks has a tendency to extract the oil from the skin of some individuals. Those who do not wear gloves when cleaning plates with benzol may more readily acquire a dryness of the skin. The dry skin might be compared with a blotter, which very readily absorbs the oil in the inks and the pigments which are carried with the oil. These pigments, in turn, are obviously removed from a dry skin with more difficulty than they are from a skin which is already oily and which absorbs little or no additional oil from the inks. More scrubbing is required in the case of the dry skin, and a dermatitis soon begins. The inks retard healing, and from repeating the process daily a severe case of eczema may develop. The oil supplied by the firm in no way contributed to nor influenced the dermatosis.

"The prophylactic measures recommended, if used constantly and under supervision, will prevent the dermatosis, the skin lesions responding readily to the treatment with calamine paint.

"*Preventive Measures Recommended.*—A supply of lanolin and olive oil in equal parts should be placed in suitable receptacles in the wash room where the printers and those who handle the inks change their street clothes for work clothes. Before entering the press-rooms, each worker should be supplied with a mixture of sawdust and liquid soap (the sawdust should be moistened with the soap), which, together with warm water, will readily remove the ink without injury to the skin. It is optional with the men to precede the sawdust and soap with the oil supplied by the firm. Before entering the press-rooms, the first process described above should be repeated, and at the end of the shift, the second, or cleansing process, should be repeated. The foremen in these rooms should be responsible for their helpers carrying out the preventive measures.

"*Treatment.*—As soon as the foreman notices an incipient eruption on the hands or arms of any worker in his department, he should insist that the worker report to the medical officer, who will furnish him with the compound referred to above, and instructions for its issue."

Finds Paper Printed by Franklin

WHEN Benjamin Franklin lived in France, during the American Revolution, he set up a printing press in his home at Passy, just outside Paris, where he ran off a number of pamphlets and broadsides, copies of most of which have been discovered and are to be found in museums and in private collections. One product of Franklin's Passy press has persistently eluded collectors. They knew that he printed it, but nowhere could a solitary copy be found. But at last the long-lost item has been discovered. It remained for George Simpson Eddy, an assiduous collector of all pertaining to Franklin, to unearth a few months ago what had so long been hidden—a copy of "A Project of Universal and Perpetual Peace," written toward the end of the eighteenth century by a Frenchman, a former galley slave. The fact that the manuscript deals with the question of universal peace lends additional interest to its appearance after more than a century of oblivion, at this time, when the question of world peace seems as much of a dream as it ever was.

If you haven't read Mr. McMurtrie's article about initial letters, beginning on page 19 of this issue, go back and read it now.



No. 302

DeLuxe AD ALLEY CABINET

We build a Complete Line of Printers'
All Steel Composing Room Furniture.

CHICAGO METAL MFG. CO.
37th and South Rockwell Streets, Chicago, Ill.

HARRIS & WALKER

Bookbinders and Finishers

TO THE PRINTING TRADE

INDEXING
DIE CUTTING
NUMBERING
PERFORATING
SCORING
CREASING
PUNCHING
EYELETING
ROUND CORNERING
WIRE STITCHING

Prompt Service at Right Prices

Telephone Franklin 2101

167 W. Monroe St.

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**SUPREME BRAND**

Flexible Tapping Composition
Combines Strength, Flexibility, Elasticity, Economy

ABSOLUTELY GUARANTEED

LAYTON ELASTIC GLUE COMPANY

703-709 FULTON STREET

CHICAGO

TELEPHONE HAYMARKET 345



*The strongest argument in favor
of Business is the liberal use of
Sketchy Cartoons, Commercial Drawings
Advertising Designs, Etc.*

Suitable for PHOTO PROCESS ENGRAVING

**HALF TONES
ZINC ETCHING
COLOR PLATES**

HAMMERSMITH
ENGRAVING Co.

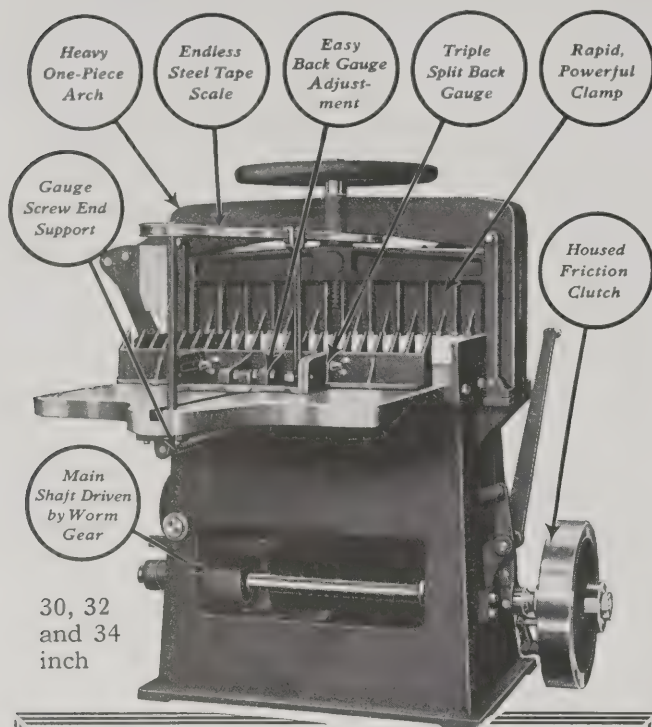
BENJAMIN KORTHEYER

General Manager

Phone
Harrison
5876

CHICAGO

501 So.
Dearborn
Street



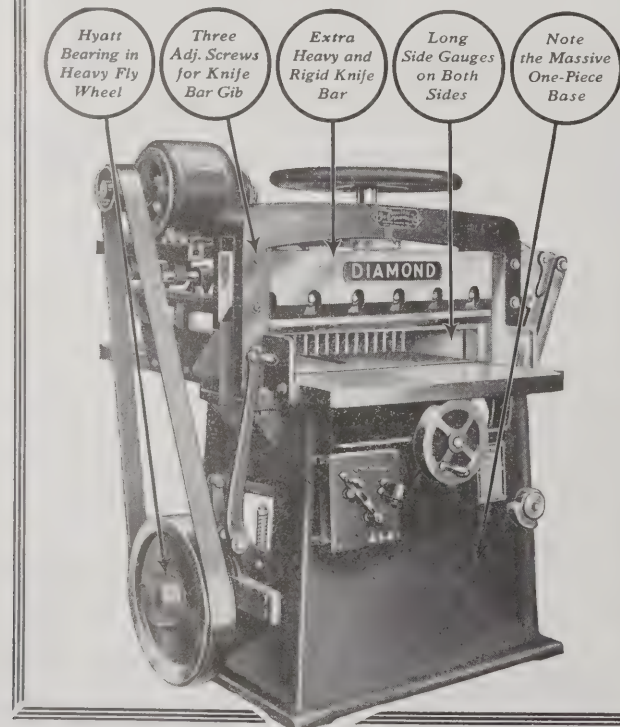
Diamond Cutters

meet every possible production requirement and excel in accuracy, power, speed, durability, safety, and convenience in operating. The quality is "built in"—design, material, and conscientious workmanship.

All Live Dealers Sell Diamond Power Cutters

The Challenge Machinery Co.

CHICAGO GRAND HAVEN, MICH. NEW YORK



The Plantin of Rochelle

*Twixt Pelham Wood and New Rochelle
(About half-way, I judge)
A printer plies his trade right well,
Named William Edwin Rudge.*

*Commotress on the eight-nineteen,
Packed in too tight to budge,
I glimpse the snug and seemly mien
That marks the house of Rudge.*

*A little lake, a wooded hill,
A square-paned cot, flash by—
Behind those stone walls printer Will
His learned trade doth ply.*

*Snug from that seat, far may he see
The country all around—
The printing-press of old George P*
Run on with deafening sound.*

*Yet would he not accept in fee
Or Putnam's, famed right well,
Or Alfred Knopf of high degree,
This Plantin of Rochelle.*

*Ne'er have I seen you, printer blest,
Gray-beard or squire most gay,
Nor know, in that retired nest,
What you can print all day—*

*Grim Freudian philosophy
Or recipes for fudge,
Or volume sweet—"Love's Mystery"—
O William Edwin Rudge?*

*A page of Dickens on your hill
Is writ for all to see—
Quaint cot and sign proclaim you still
True son of Barnaby!*

—M. T.

(Printed in the New York Evening Post, January 11, 1923)

*Putnam.

Manning the Printing Industry

By F. W. C. FRENCH

Lanston Monotype Machine Co., before the Southeastern Master Printers Association

SO MANY men who are concerned with the future of the printing industry have dwelt upon the insufficient number of apprentices coming into it that I would hesitate to repeat the statement if I were unable, at the same time, to find some encouragement and satisfaction in the present outlook. The United Typothetae of America, through its Education Committee, has done a great deal to better the condition that obtained for so long a time, and has brought the apprenticeship question far from the conversational stage to one where definite accomplishment supports the newer effort and adds an increasing force to each new appeal that is made to the trade.

So well constituted is this committee, and so adequately are its efforts trained upon printing house departments, that the Monotype Company feels a double obligation to confine its efforts and to exert its influence solely upon the situation as affecting the operation of Monotype machines; a double obligation, because its own experience in training operators equips it best to deal with this subject; and also because every other department is under the supervision of men who see both the requirement and the possibility and are fully able to make the most of them.

Partly in its own interest, partly in the interest of its customer, and unquestionably in the interest of the in-

dustury as a whole, the Monotype Company has extended and perfected its educational facilities so that, generally speaking, the supply of operators keeps even pace with the demand. In addition to our own schools in Philadelphia, New York, Toronto, and Chicago, equipment for training has been installed in a number of other cities, the present list including Nashville, Buffalo, Boston, Oakland, California, Minneapolis, the Carnegie Institute at Pittsburgh, the Red Cross Institute in New York City, and the United States Veterans' Board in Boston.

The investment of the Monotype Company in training equipment exceeds a half million dollars, and we take a real pride in the fact that it is all up-to-date, so that a person trained either upon the keyboard or caster receives his instruction on machines that are strictly modern.

Not every school that was established proved a success. You cannot alter the fact that worthwhile things are done only by willing people—men who are thoroughly in earnest, thoroughly informed as to their needs and opportunities, and determined in a sensible way to cope with and overcome the difficult situations that confront them. The Southeastern Master Printers Association is exceptionally fortunate in that its educational activities have been under the guiding hand of so able an executive as "Dad" Mickel. This is not flattery, because flattery must be over-statement. You have in Nashville a school that is second to none in the whole country as regards its equipment, its instruction, and its personnel; it is second to none in wise management, and it is second to none in results that already have been accomplished.

As greatly as I enjoy being among you, as highly as I value the honor of appearing at your business session, I should feel remiss in my obligation to my company, I should feel that I had done less than my full duty to you, unless I leave you a stronger urge to align yourself more earnestly, even more enthusiastically, with the work of your Education Committee. As is the case in every group of associated business men, the individuals who need most of the good things that come from such activities are not among those who attend the sessions. So let me ask that, in addition to stimulating for the common good your own interest in this matter, each of you in an individual way approach your individual friends in the printing business and enlist for this wonderful work the additional weight of their support.

Imposing Stone Will Mark Printer's Grave

A UNIQUE and fitting monument for a printer's burial place will mark the grave of Andrew Nolan, printer of Jersey City, New Jersey, who dying in January of last year, gave as his last request the order to place his imposing stone at the head of his grave. The story of Nolan's unusual request was given recently in the New York Tribune:

"Almost sixty years ago Andrew E. Nolan, of 67 Leonard Street, Jersey City, opened a little print shop. In those days all type was hand set, and the printer's 'stone' was about the most important thing in the plant.

"Nolan picked a good stone, a four foot square slab of smooth marble, upon which for more than half a century he made up type forms. Time scarred the original flawless surface, the years mellowed its whiteness, its edges wore smooth through constant contact with the aprons of scores of transient printers, stains smudged and blackened it, but it remained a good stone, a solid reliable basis upon which to create sound typographical achievements.

"Last Monday Nolan died. Almost his last request was that the stone at which he had worked for nearly sixty years should be set at the head of his grave."

FRONTIER BOND



A
Pole Dried
Paper
Moderately
Priced
and
Very
Distinctive

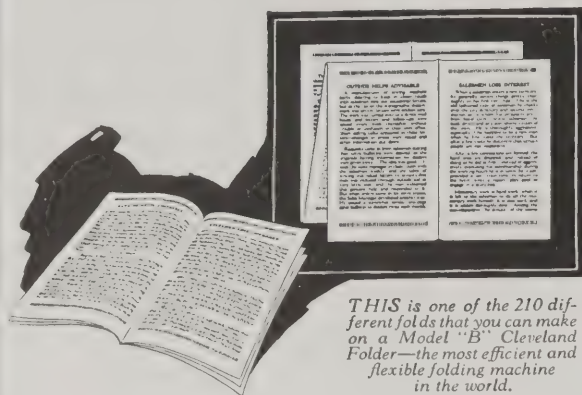
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A Trial Will Convince You
.....

**La Salle Paper
Company**

**171-173 N. Dearborn St.
CHICAGO**

Telephone RANDOLPH 3640

"Fold it on a Cleveland Folder"



How Do You Fold a 12-Page Booklet?

Do you use up-to-date folding equipment, such as is provided by a Cleveland Folding Machine, that will do all your folding quickly, economically, and produce the kind of work that will please your customers?

The illustration above shows how you fold a 12-page booklet, in one operation, on the Cleveland Folding Machine.

Note how simple a fold it is—and how natural that a 12-page booklet should be folded in that way.

Probably you have been accustomed to use a folding machine that has to perform a double operation to produce a 12-page booklet—that has to first fold 8 pages and then 4 pages, after which a boy or girl in your bindery has to perform a third operation—the inserting.

As a business man, you know that each of these three operations cost you money—much more than if you could do all the work in one operation. And consequently, as a printer and a business man, you can see how the Cleveland will save the extra expense, and pay for itself in a short time, for that is what it has actually done for many printers.

The Cleveland saves time, money, space does more and better work, gives the greatest variety of folds, 210 of them, including all those in general use in addition to many distinctive ones that no other folding machine can make, and it can be operated by any intelligent boy or girl in your bindery.

And remember, the Cleveland Folding Machine will fold anything that any other folding machine can fold.

Write now for a copy of our catalogue and get full particulars of how it will pay you to have a Cleveland Folding Machine in your plant.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY:
CLEVELAND

NEW YORK: Aeolian Building CHICAGO: 532 S. Clark St.
BOSTON: 101 Milk St. PHILADELPHIA: The Bourse

Represented by Printers Machinery-Supply Co., San Francisco, Los Angeles, Portland, Oregon and Salt Lake City; Barnhart Brothers & Spindler, Seattle.

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.

On the Antiquity of the Fountain Pen

THAT the editor's trusty fountain pen is not at all the modern invention it commonly is thought to be, but came into use two centuries ago, appears in the following report of a bit of research conducted by an Englishman, Mr. Chaney, of Page & Pratt, Ltd., and published recently in the *Sales and Wants Advertiser*:

"Fountain pens were among the presents sent by the East India Company in 1750 to Nasir Jang Nawab of the Carnatic. The Ambassadors report that Nasir Jang was writing in April of 1750 with one of these pens a letter to the King of England. See page 50 of 'Dupleix and Clive,' by Henry Dodwell. It is probable these pens were made before 1750, as it would take many months for goods to reach India. In 'A Treatise on the Construction of Mathematical Instruments,' written in 1723, by Nicolas Bion, a detailed description is given of the 'Construction de la Plume Sans Fin.' Bion was born in 1652, and died in 1733, and, as perhaps the most famous mechanician in France at that period, was appointed 'chief instrument maker to the French King.'

"This rather suggests that the fountain pen—at least in France—was probably in use as early as the late seventeenth century. A translation of Bion's work, says Mr. G. H. Gabb, was made by Edmund Stone and published in London in the same year (1723), in which he refers to it as 'the fountain pen,' and tells us 'they are about 5 in. long and in diameter about three lines,' and 'the ink is poured in by means of a funnel.' So the fountain pen in practically the same form and size as we know it today was certainly in use more than 200 years ago, especially as Stone warns its users at that period that unless they take certain precautions, 'the air, by its pressure, will cause the ink all to run out at once'!"

Use a Street Address

THE postmaster-general proposes a big penalty to put a stop to the loss of \$1,749,000 a year on misdirected mail, according to Homer J. Buckley, chairman of the postal service and advertising trade practice committee of the Advertising Council of Chicago. He therefore sends the following appeal to printers, lithographers and direct-mail advertisers:

"On all letterheads, posters, signs, broadsides and general circulars use street address. Instruct all your salespeople and creative departments to tell their customers about the importance of street addresses on all printed matter and advertising literature. Put this into effect everywhere, regardless of the fact that the customer may be a big concern, occupying a square block—get a street address just the same.

"Remember, a large amount of first-class mail is sorted by railway mail clerks. They are required to know street numbering schemes in the cities on their runs, and all mail which they handle without a definite street name and number is thrown to a miscellaneous bag—carried to the main post office to look up street address, with consequent delay of eight to twenty-four hours."

A LITTLE bit of paper, really fine paper, 3 in. by 2 in., will always look that piece of fine paper, even if it has nothing on it. Whereas a great huge piece of common imitation paper, imitation leather outside with gilt work, will always look common. Good things always look good. It is far better in business to use half the quantity of paper at twice the price as a general principle. If people are getting out magazines about their factory centenary or business centenary, bear that in mind, and do little things choicely, instead of huge things vulgarly."

—Harold Curwen in *The Caxton Magazine*.



THE AULT & WIBORG Co.

MAIN OFFICES AND FACTORIES CINCINNATI HOUSES IN ALL LARGE CITIES

PRINTING AND LITHOGRAPHIC
Quality INKS



"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

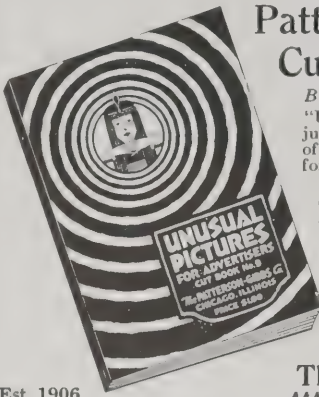
DESIGNS
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THE HOME OF THE
GLOBE ENGRAVING & CO.
ELECTROTYPE
701-721 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

THE NICKELSTEEL "GLOBETYPE"

used in every issue of Ben Franklin Monthly since August, 1912. Note that the printing quality does not show perceptible deterioration.



Patterson-Gibbs New Cut Book—Just Out

Bigger, Brighter, Snappier than Ever
 "UNUSUAL PICTURES No. 9"—just off the press—contains hundreds of proofs of 1 and 2 color cuts adapted for any business—for any purpose.

Over 1200 Different Cuts
 The book is indexed so you can put your finger on just the cut you want.

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The Patterson-Gibbs Co.
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Est. 1906

Brack & Rankin,
 Inc.

EDITION BOOK MANUFACTURERS

619 South La Salle Street
 Chicago, Ill.
 Telephone Harrison 0429

Ad Mediums for the Small Shop--XI

Continued from page 33

deed, his services can be divided (as can the service of any printer similarly situated) into six general sections:

1. Having gained a point of view on the distribution and selling policies of the manufacturer, the printer can make many suggestions for direct mail advertising to assist salesmen in closing, to serve as follow-up to general advertising, to be sent to dealers for the dealer's own distribution, over the counter, wrapped in packages, mailed with the retail dealer's statements, etc. Many times a printer who keeps in touch with a customer's national advertising can offer many helpful thoughts wherein printing can assist the advertiser in expanding sales.
2. The printer can help his customer *plan* methods by which his publication advertising may be backed up by direct mail advertising campaigns.
3. Knowing the mechanics of printing so well, the printer in a vast majority of cases can improve the customer's layout of direct advertising—or practically any other kind of printing the customer submits for production—providing suggestions for color which will enhance the appearance of the finished product, and which will make it more effective.
4. Many buyers of printing write copy with little regard for the space in which that copy is to be placed. Sometimes the customer will have the impulse to produce a freak mailing piece which by its very grotesqueness attracts all attention to the piece itself, leaving no interest remaining for the

message carried. Yet all too many printers silently accept such orders unless they are wholly beyond the bounds of production with the mental excuse that "If that's what the customer wants—that's his business." Yet herein every printer can provide trustworthy, valuable advice.

5. There is the matter of illustration, the kind of art, and the kind of engraving to be made from that art. The printer knows whether the advertised product would be better pictured in half-tone, in line-drawing, in combination, in one color, or in two; with the color spotted or with a tint background, or with the engraving high lighted. But in all too many instances the job comes to the printer with the plates already made. He accepts it as is. Then when the customer fails to receive a product which he mentally pictured, he blames the printer, not realizing that the printer was hedged in by the arbitrary limitations of the engravings supplied.
6. There are the printing processes themselves, which include the kind of paper to be used on the job. Printers take it for granted that buyers of printing know something about paper. Not so. They have a general knowledge, true, but it is so far from a practical working knowledge of the most suitable sheet for the work in hand, that the printer's recommendation is almost essential to the finished quality of the order. There are few, if any printers, who provide a practical service to their customers in the way of *advertising* their ability to render advice on paper. Perhaps all printers take it for granted that the customer knows they can. Quite true. And there are many soaps which float besides Ivory. But Ivory is the only one which advertises it. Consequently 98 per cent of the public grants that quality to Ivory alone.

Printing is an industry so rich in tradition and so monumentally important in its service, that printers have a tendency to be far too conservative in exploiting themselves. But as H. G. Wells says in his "Outline of History":

"It is only nowadays that the great masses of mankind are learning to read, and reaching out towards the treasures of knowledge and thought already stored in books." And it is also true that the masses of business men are only beginning to realize the business-building services which the printer can provide. And printers will provide this service in increased measure proportionate to their *advertising* of their service. There is strong suggestion in what Wells said, and the brief quotation above should be extended by his further tribute to the service of the industry. He adds:

"Nevertheless, from the first writings onward a new sort of tradition, an enduring and immortal tradition, began in the minds of men. Life, through mankind, grew thereafter more and more distinctly conscious of itself and the world. It is a thin streak of intellectual growth we trace in history, at first in a world of tumultuous ignorance and forgetfulness; it is like a mere line of light coming through the chink of an opening door into a darkened room; but slowly it widens, it grows. At last came a time in the history of Europe when the door, *at the push of the printer*, began to open more rapidly. Knowledge flared up, and as it flared it ceased to be the privilege of a favored minority. For us now that door swings wider, and the light behind grows brighter. Misty it is still, glowing through clouds of dust and reek.

"The door is not half open; the light is but a light new lit. Our world today is only in the beginning of knowledge."

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Simpson, Bevans & Co.**Electrotypers
Engravers**322 West Washington Street
CHICAGO**Good
Electrotypes****Dinse, Page & Company****ELECTROTYPERS**

725 South La Salle Street, Chicago

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YOUR Ad in This Space would be read by 4,000 employing printers in the United States and Canada. Write us about it BEN FRANKLIN MONTHLY, 440 S. Dearborn St., Chicago

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E. S. De LEON, Proprietor

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VARNISHING—Labels, Book Covers, Hangers

GLUING, GUMMING—Labels of all kinds

STRIP GUM, GUM GLUE, EDGE GUM—Wrappers, Labels

DIE CUTTING—Outside, Die Labels

TIN MOUNTING—Hangers, Calendar Backs, Heavy Calendars

ROUGHING—STIPPLING—ROLLER EMBOSING

Engdahl Bindery412-420 Orleans St. (*Just across the New Franklin-Orleans Bridge*) CHICAGO

“BOOKS BOUND BY US ARE BOUND TO SATISFY”

*Edition
Book Binders*

Telephone Main 4928

Perfect Register, Easily and Quickly Attained—Surely Retained!**The pressman working on plates mounted on the Warnock Diagonal Block and Register Hook System**

goes about the production of process printing and other intricate and close register work with an air of confidence and freedom from worry which enables him to produce the work in excellent fashion and in profitable time.

Are you worrying along with a fifty per cent system? Reasons why the Warnock plate-mounting devices are superior to all others are given in a comprehensive book, “Foundation Blocks of Good Printing,” sent free upon request to

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412 East Sixth Street
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NEW YORK

WALLACE P. ALLEN, President

N. H. UTZ, Vice-President and Treasurer

MILWAUKEE PRINTERS' ROLLER CO.**PRINTERS' ROLLERS***and Tablet Composition***Printing Machinery**

214 Greenbush Street

MILWAUKEE, WIS.

Your Printing Tells

Keep in mind that your printing indexes you and your business. Minor errors may be overlooked but not glaring blunders or slovenly presswork.

*Our record is our advertisement
and it may well repay perusal*

LOOK INTO IT

Regan Printing House

523 Plymouth Court Chicago

PHONE HARRISON 6280

Ed Bronson, Who Took a Chance

Continued from page 31

very air, and the newspaper grew and expanded under an atmosphere that was always inspiring."

Bronson and Nichols are now operating The El Reno American, one of the best known weekly papers in Oklahoma. They have a model equipment and life is coming easier for them. H. M. Woods, an experienced newspaper man, has been added to the partnership.

Bronson is at present interesting himself in his school of journalism project. While he never enjoyed the advantages of such training, he realizes how important it is for young men trying to get into the newspaper game. Editors would rather put on a young man who has been taught the fundamental principles of journalism than to take the time to whack the "raw material" into shape. The Thomas Tribune and the El Reno American have been the "academies" where a great many young printers and newspaper men now holding good positions in large concerns were initiated into the business.

"But there are many things the young newspaper recruit must know that can best be taught in a good school of journalism," said Mr Bronson. "These schools have demonstrated their worth, despite criticism by some old-timers who had to learn by hard sledding. I know a great many bright young fellows who graduated from the Missouri School of Journalism, and who are making excellent records on important papers. With the friendly co-operation of experienced editors there will no longer be any doubt about the value of such enterprises, and we hope in time that our Oklahoma School of Journalism will rank with the best in the country."

Mr. Bronson is now vice president of the Oklahoma Press Association. Including his printer days he has been in the newspaper business forty-three years.

We Specialize in

Strip Gumming Window Posters

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Book Covers and Maps

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Tin Edging { Hangers
Maps
Calendars

We Manufacture

Tin Mounting Machines

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By CLARENCE E. BONNET

A book containing the most comprehensive
History of the U. T. A. in relation to labor
that has ever been written.

\$4.00

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440 S. Dearborn St.

CHICAGO, ILL.

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A comprehensive treatise written in language
which is easy to understand. This book
should be a part of every printer's reference
library. **Price \$2.00**

For Sale By

BEN FRANKLIN MONTHLY

440 South Dearborn Street Chicago, Illinois

Your Advertising Department Has Your May Copy Ready

HERE it is: copy and cuts: everything set. Whether you have been using these monthly cards since they were announced in January, or are just beginning, get in on this free service for May. There is absolutely no charge for the service to paid subscribers of BEN FRANKLIN MONTHLY. We let you pay the electrotyp-er's bill for the cuts you use. That is all.

The thing for you to do, if you are selling printing and have not already received the May service (as many of the most forehanded of you have), is to write us today, enclosing your check for a dollar and a half, seventy-five cents each for the electros of the illustration and the calendar, and get the copy set already to shoot when you receive the electros.

If this sample inspires enough confidence in you to make you believe the rest are good, make the check for \$12.00 and we will send you the electros and copy for the remaining eight months of the year.

**Ben Franklin
Monthly** 440 S. Dearborn St.
CHICAGO, ILL.



May Day Morning

ABASKET of posies to soften the most obdurate of feminine hearts on May Day morning. Their perfect beauty will make her fall for him, of course, just as our perfect advertising typography helps your copy to bring results.

(SIGNATURE)

1923

MAY

1923

SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		



Setting Display —
the Expensive Way



Setting Display —
the Intertype Way

Larger Profits in Display Composition

Most display composition is in sizes not larger than 36-point. Display Intertypes, which set all sizes up to full width 36-point bold, offer a wonderful opportunity for substantially larger profits on this class of work.

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The time-savings start with the actual setting of the line—keyboard operation and automatic justification in place of picking up and justifying separate pieces of type. Then come the advantages of Intertype slugs in handling, make-up, lock-up, and even on the press, the latter because there are no loose spaces to work up during the run. Finally, the Intertype way simplifies breaking up the form **and eliminates distribution.**

Display Intertypes are very flexible—easy to change from one size or face to another. And the Intertype is the only composing machine which sets 42-em (7-inch) slugs.

Send for our Matrix Specimen Book, typical magazine layouts for display composition, and other detailed information.

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New England Sales Office, 49 Federal St., Boston

Middle Western Branch, Rand-McNally Bldg., Chicago

Pacific Coast Branch, 560 Howard St., San Francisco

Southern Branch, 160 Madison Ave., Memphis

Canadian Agents: Toronto Type Foundry Co., Ltd., Toronto

British Branch, Intertype Ltd.,

15 Britannia St., King's Cross, London, W. C. 1

INTERTYPE

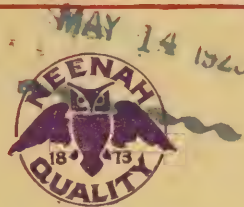
This advertisement was set throughout on an Intertype, in the Intertype Cheltonian Series

BEN FRANKLIN *Monthly*

Volume 21

MAY, 1923

Number 5



Old Council Tree Bond

Letter Salesmen! Every business, large or small, employs letter salesmen, if no other kind.

Like personal salesmen, *letter* salesmen often win or lose a hearing on their *appearance*. OLD COUNCIL TREE BOND has the looks, the feel, the crackle that enables the most casual observer to distinguish its superior character. Since a message undelivered is no better than no message at all, it surely is wisdom for business men to select, and for printers to recommend, a paper that will gain a hearing for the message.

As in personal salesmen, experience proves that the *best* usually costs the least.

NEENAH PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write or complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

"Note the Tear and Wear as well as the Test"

RIEDEL'S Special Tympan

PLAIN OR OIL TREATED

MADE BY
THE WARREN MANUFACTURING CO.

This Tympan is Guaranteed to Give Perfect Service

Domestic Mills Paper Company

EXCLUSIVE DISTRIBUTORS

Terminal Stores - 629 West 27th Street, New York
TELEPHONE CHELSEA 7890

Western Distributor

CROMWELL JONES
419 West Erie Street, Chicago, Illinois
TELEPHONE SUPERIOR 9033

Ben Franklin Monthly

Published for the Printers of the United States and Canada

Printed in Chicago, Ill., U. S. A.

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MAY, 1923

\$2.00 the year

No. 5

Foreign Subscription \$3.00

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Joining Hands for Service!

When the Allied Paper Mills placed their book papers in this territory they picked a paper house just as an intelligent advertising man picks his printer—or the merits of past records and on reputation for ability and trustworthiness.

When Midland sought brands to complete the greater service made possible by a new building, a knowledge of what printers expected [and an established reputation to guard] care was exercised in selecting new lines. Allied papers met the need.

They have found us out, that's certain!

We've hardly completed our warehouse stocks, yet our printer friends are trying out the new papers and coming back for more. If you haven't tried them we ask that you at least get samples for inspection. These Allied Brands have set new standards of paper quality and the greatly enlarged Midland Service provides not only quick deliveries from Chicago stock but prompt service on mill orders from Kalamazoo.

*New Complete Price List of the Full
Midland Line is yours for the asking.*

MIDLAND PAPER COMPANY

*Note our
New address—*

652 West Randolph Street

CHICAGO

Ben Franklin Monthly

Vol. 21

MAY, 1923

No. 5

Present Day Revivals of Garamond Types

Including a Sketch of the Life of Claude Garamond
and a Discussion of Three Recent Garamond Faces

By WILLIAM A. KITTREDGE

Director of Design and Typography
The Lakeside Press, Chicago.

IT is an encouraging sign, significant of the improved taste exercised in type design today, that within a few months three versions of a celebrated French type of the Sixteenth Century have appeared from three different foundries. The type is Garamond or Garamont and the foundries who are putting it out are The American Type Foundries Company, The Lanston Monotype Machine Company of Philadelphia, and The Lanston Monotype Corporation, Ltd., of London.

It is the purpose of this article to call attention to these different versions, to show illustrative reproductions of each, and to give a few brief historical facts about Claude Garamond, who so many years ago furnished the incentive for this modern revival of his type designs.

At the outset it may be well to know that the life of Garamond being significant for little other than his application to his task of type designing and punch cutting, not much has been written about him. Most of the facts that are known have been corralled by Mr. Uppike in his great work on "Printing Types" to which the reader is urged to refer. Mr. W. M. Ivins, Jr., has an interesting article, "A Note on Claude Garamond" in the "Monotype" magazine for January-February this year, and I am also indebted to Mr. J. C. Nichols of the Wing Foundation of The Newberry Library of this city for translations from French sources.

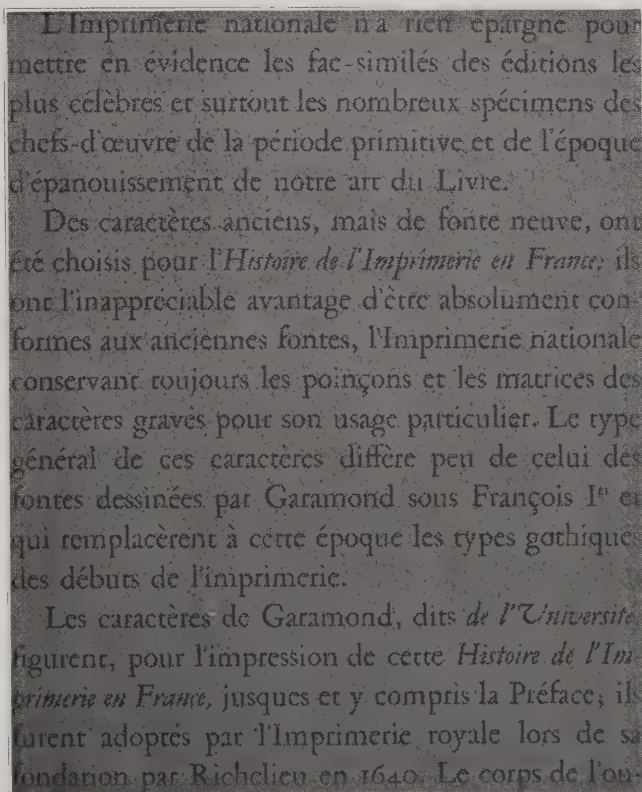
That Claude Garamond was a pupil of Geoffroy Tory, most eminent of the typographic designers in the Sixteenth Century, seems well established. While it does not appear that he devoted any time to wood engraving, it is certain that he worked in metal, cutting punches and casting the molds for printing type.

The work of the master, Tory, in the Sixteenth Century, did not differ materially in kind from that of the greater designers today. He was commissioned by printers and publishers to plan the typographic format of books, to design and engrave borders, initials, title pages, illustrations, and devices of various kinds. He worked for many printers and it is unfortunate that then, as now, the skill of the printer in producing and interpreting the work of the designer was not as great as that of the designer in planning it, many of his books suffering from poor presswork in printing.

As an apprentice to Tory it is easy to understand how Garamond developed that exquisite taste which permitted him later to design one of the finest Roman types of all time.

A curious memoir, published about 1655, by Antoine Vitré, contains an account of Francis I, royal protector of the arts, having sent for Garamond, having no doubt heard through Tory that he was an excellent engraver who had cut punches and struck molds for some fine fonts of Roman letters then in use. When the King had talked to Garamond and examined his work, he charged him to cut a type for an edition of the Greek classics, there being none in France that he considered fit for his purpose. During the years 1541 to 1549, working under the direction of Robert Estienne, then Royal Printer, Garamond executed fonts of Greek type in three sizes (see Uppike's "Printing Types") based on the writing of Ange Vergèce, the King's calligrapher, whose manuscript, still preserved, attest in their facile grace the beauty of the letters which followed them as a model.

This success of the Royal Greek Types un-



Des caractères anciens, mais de fonte neuve, ont été choisis pour l'Histoire de l'Imprimerie en France; ils ont l'inappréciable avantage d'être absolument conformes aux anciennes fontes, l'Imprimerie nationale conservant toujours les poinçons et les matrices des caractères gravés pour son usage particulier. Le type général de ces caractères diffère peu de celui des fontes dessinées par Garamond sous François I^{er} et qui remplacèrent à cette époque les types gothiques des débuts de l'imprimerie.

Les caractères de Garamond, dits de l'Université, figurent, pour l'impression de cette Histoire de l'Imprimerie en France, jusques et y compris la Préface; ils furent adoptés par l'Imprimerie royale lors de sa fondation par Richelieu en 1640. Le corps de l'ou-

Typeface designed by Claude Garamond upon which present-day revivals shown on the preceding and following pages have been founded

LANSTON



MONOTYPE

CORPORATION, LTD.

*have the pleasure to announce that***THE GARAMOND TYPE***is now ready in six sizes, 12 to 36 point**as follows :*

A B C D E F a b c d e f g h i j k l m n o p q r

A B C D E F G a b c d e f g h i j k l m n o p q r s t

H I J K L M N a b c d e f g h i j k l m n o p q r s t u v w

H I J K L M N a b c d e f g h i j k l m n o p q r s t u v w x y z

O P Q R S T U V a b c d e f g h i j k l m n o p q r s t u v w x y z

N O P Q R S T U V & a b c d e f g h i j k l m n o p q r s t u v w x y z

W X Y Z A B a b c d e f g h i j k l m n o p q r s t u v w x y z c t & 1 2 3 4 5 6 7 8 9 0 £

A B C D E F G H I J K L a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 £

A B C D E F G H I J K L M N O a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 £ & s t c t

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z i s t

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A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z s p s t a s Q u &

e t n t e m a s i s u s i j c t s t s p f r g y k t l l t a v g s a s e s i s o s u s e s c s f s f t s s a s s e s s i s s o s s u

E x N a N e N i N o N u R a R e R i R o R u

A B C D E G H J M

P T U Q U Q u Q u

THE LANSTON MONOTYPE CORPORATION, LTD

43 & 44, FETTER LANE, LONDON, E.C.4

doubtedly furthered an interest in the Roman and Italic types which soon became known as the finest of that period of French printing.

This is an interesting fact which various French biographers lay stress on in the historical importance of the influence of Garamond's types on the taste and typographical standards of his time. They reason that it was largely through the refinements of his Roman and Italic letters that occurred the final banishment of the barbaric Blackletter, or Gothic, from the fonts of the printers of his day and after. The elegance of the type brought out by Garamond was so admired by the printers of the time that it is reported to have done much to bring the black letter into disuse. This view is further strengthened when we know that he is allowed by some to have assisted Geoffroy Tory in producing the Roman type used in that famous treatise on "The Art and Science of the Design and True Proportion of Roman Letters" or "Champfleury" which first appeared in 1529.

In one of the fragmentary sketches of Garamond's career we find a marginal note (by A. Vitré) hinting at tragedy in his later life. We know that he was twice married, his first wife, Guillemette Gaultier, being probably the daughter of the same Pierre Gaultier who printed for Garamond and Jehan Barbé in 1545 an edition (preserved at Paris in the Library of the Arsenal) of a History of Alexander the Great's Successors.

As too often happens, Garamond died in poverty only to be raised to the rank of the illustrious by the eulogies that so unfortunately came after his death.

After these fragmentary notes and considerations of the life of the artist, Garamond, let us turn our attention to his types and the present day revivals of them. Garamond's type is what we know as "old style" as differentiated from later types known as "modern." The earliest of these old style types were cut in Italy and printed in some of the most distinguished books of all time. The French types, and those of Garamond in particular, attained a clearness, grace and beauty—elegance, if you will—greater than the earlier Italian models. As the Italian types were expressive of the standards of contemporaneous life and taste in Italy, so were the types of Garamond a subtle and significant expression of the beauty, graces, elegance and refinement of the best taste in his time in France.

In the opinion of many, these types have never been

surpassed. Is it any wonder then that today when adaptations from all the periods of art are used in our architecture and decorative arts, that in our typography, casting about for earlier models to emulate, we should pounce upon Garamond's types to make them ours!

The American Type Founders Company started it some months back and in spite of all stealth in trying to do a fine thing quietly, the news leaked out and before a few sizes had been completed they were besieged with orders from artist-printers and would-be artist-printers all over the country. An amusing situation you will say—a business concern attempting to do a purely æsthetic thing, and without advertising or publicity, word leaking out and a horde of unsolicited orders pouring in! From San Francisco to Boston printers ordered fonts, and some really distinguished things have been brought forth, notably some of the books by Bruce Rogers.

Then came that happiest of typographical alliances. The Lanston Monotype Machine Company saw the light and retained the most eminent

Concluded
on page 53



CLAUDE GARAMOND

*The First Type Founder, with Some Account of His
Famous Old Style Roman and Italic Types*

CLAUDE GARAMOND was an apprentice of Geoffroy Tory, who lived in the first half of the sixteenth century, and still remains the unexcelled master of typographic decorative art—initials, borders, illustrations—whose work and influence established the pre-eminence of France in typography in the sixteenth century. Tory, though a printer himself, accepted commissions for designing and engraving from various printers, and his pupil Garamond, also a printer, extended the service by

Health Hazards of Printers—II

Previous Investigations Show that Hazards Due to Dust, Dampness, Etc., may be Overcome with Proper Equipment

By F. E. WOLFE

Department of Economics, University of Nebraska

ALL investigations previously made into occupational diseases and mortality in the printing industry disclosed interesting and valuable results. They also indicate the need for constant vigilance as to these vital problems. Thus Dr. Louis I. Dublin in 1917 found from the experience of the industrial department of the Metropolitan Life Insurance Company, 1911 to 1913, that "for every age division tuberculosis of the lungs shows a higher proportionate mortality than in the general (all occupations) group. . . . The high proportionate mortality definitely marks this occupation as one in which environment favors the development of pulmonary tuberculosis. All investigators are agreed as to this, yet there is a diversity of opinions as to the exact causative factor."⁴

It will be noted in Table 2 that in the mortality experience of the Metropolitan Company, the greater number of deaths occurred between the ages of 15 and 44, 62.7 per cent being accounted for between these ages, as against 41.7 per cent for all occupations. The average age at death was 40.2 years for compositors and printers, and 47.9 for all occupations.

The industrial experience of the Prudential Insurance Company of America covering the more extended period from 1897 to 1914 fully confirms the above experience of the Metropolitan Company. The experience of the Prudential is shown in Table 3.

The mortality of printers in the industrial-insurance experience of the Prudential Company from 1897 to 1914 includes 3,863 deaths from all causes, of which 1,420, or 36.8 per cent, were from pulmonary tuberculosis. While among all males in the registration area the per cent of deaths from pulmonary tuberculosis was 13.9 in the period from 1900 to 1913.

The latest available data of the industrial mortality experience of the Prudential Company were furnished from the home office records, and are shown in Table 4 for the period 1914 to 1920. The per cent of total deaths due to tuberculosis of lungs is given by age groups and for each year. It will be observed that the per cent of deaths from pulmonary tuberculosis for this period was 30.3 of total deaths, and marked a downward tendency as compared with the previous experience.

Vital statistics for 1910, 1911 and 1912 showed for the State of Ohio that out of 273 deaths of compositors and pressmen, 58, or 21.25 per cent, died of pulmonary tuberculosis, while in these same years the proportion of deaths from this disease among occupied males in general in Ohio was 13.3 per cent and among men in agricultural pursuits, 7.13 per cent. In the years 1909 to 1913 there were three deaths of printers from lead poisoning recorded with the State Bureau for Ohio.⁵

Dr. E. R. Hayhurst's investigations of industrial health-hazards in Ohio in 1915 covered 26 printing establishments in detail, in 12 of which printing was more or less an auxiliary feature. According to Dr. Hayhurst:

"Dust was a fair hazard in 10 places, bad in one and negligible in the remaining. Quarters were kept clean in 14, fairly so in 9 and not so in 3. Dry sweeping and dusting of fonts with an air blast are pernicious. Cold and

dampness, due to inefficient heating, were found to exist in four places. Light was good in 17 places, fair in 4 and poor in the remaining 5. General room ventilation was only fair in 10 places and bad in 7 more. Fatigue seemed a negligible factor in 8 places, fair in 10 and bad in the remaining 8, due principally to hurrying piece-work, monotony, constant standing, strain, chairs and stools without backs, faulty postures and in some cases, jarring processes and loud noises. Eyestrain and myopia are special hazards of the printer and every such worker should be assured of the condition of his eyes for such work."⁶

Dr. Alice Hamilton of Harvard University Medical School, stated before the Chicago Council of the Industrial Relations Association on April 4, 1921, that very often worse conditions are found in little printing plants than in the big ones. In a large Eastern city she had found very inadequate ventilating systems, in some old-fashioned newspaper plants. She tested the blood of 48 linotypists for carbon monoxide poisoning, and found it present in the blood of one-sixth of the men.

The International Typographical Union publishes annually its membership, number of deaths, the deaths per 1,000 members, the per cent of deaths due to pulmonary tuberculosis, and the average age at death. Data of this character from 1900 to 1920, inclusive, are shown in Table 5. During this period the membership increased from 32,105 in 1900 to 70,945 in 1920. During this same period the per cent of deaths due to tuberculosis decreased from 31.2 to 12.0, a slight decrease occurred in the death rate and the average age at death showed an increase of over 11 years. These facts are shown in detail in table 5, which for the most part is a reproduction of a table compiled by the U. S. Bureau of Labor Statistics. The percentages of death due to tuberculosis for the years 1916, 1917, 1918, and 1919 were furnished by the Typographical Union in a letter dated June 13, 1921; and for 1920 the percentage was secured from Reports of Officers and Proceedings of the International Typographical Union, Albany, New York, 1920, page 94.

Certain trade unionists have attributed this increase in the average age at death of compositors, rather naively to the successive reductions in hours of labor that have occurred. It is true that daily hours of labor have been lowered in succession from 12 to 11, to 10, to 9 and to 8. Also the average age at death of printers has increased from 28 years (estimated) in 1850, to 35 years (estimated) in 1868;⁶ and to 38.78 years in 1893, and to 53.17 years in 1920, according to International Typographical Union figures.

But it is inaccurate and unreasonable to conclude that the average age at death of unionists is due directly and primarily to reduced hours of employment. While this factor has had its effect, other factors have been of equal, if not of greater weight. These other factors include, first, improved ventilation and physical conditions of the print shops, advance in public health generally, raising the average age at death, and a marked shortage in the number of young men or apprentices entering the trade, which causes the age at death of members remaining in the union to average higher.

Table 6 shows the number of deaths due to all causes, the number of deaths due to tuberculosis, and the percentage of total deaths due to tuberculosis, by age groups, for the period 1893 to 1915. The total number of deaths covered by the table is 11,746.

It will be observed that for all age groups combined the percentage of deaths due to tuberculosis has declined from 36.3 in the 5-year period 1893 to 1897, to 17.9 in the 3-year period, 1913 to 1915. Marked reductions are apparent in every age group.

It is noticeable that the mortality experience of industrial insurance companies shows for printers a considerably higher percentage of deaths due to tuberculosis than do the records of the International Typographical Union. The explanation of the difference is not known. This may be accounted for in part from the fact that the data in question cover different periods. The experience of the union is more recent, and includes a large number of what may be regarded as probably the well-to-do workmen.

Table 5. Deaths per 1,000 members, average age at death, and per cent of deaths due to tuberculosis among members of the International Typographical Union, 1900 to 1915.

Year	Members	Number Deaths	Deaths per 1,000	Percent of Deaths Due to Tuberculosis	Average Age to Death
1900.....	32,105	419	13.00	31.2	41.25
1901.....	34,948	406	11.60	32.9	41.94
1902.....	33,618 ¹	474	12.35	31.2	42.94
1903.....	42,436	476	11.21	24.7	42.62
1904.....	46,165 ²	578	12.52	19.8	45.50
1905.....	46,734	567	12.13	25.7	45.26
1906.....	44,980	512	11.40	25.2	44.02
1907.....	42,357	561	13.20	24.2	46.07
1908.....	43,740	538	12.30	23.8	45.05
1909.....	44,921	509	11.50	22.8	46.09
1910.....	47,848	574	12.00	22.5	46.07
1911.....	51,095	639	12.50	18.7	49.12
1912.....	53,807	655	12.50	21.3	48.09
1913.....	55,614	687	12.30	19.1	49.24
1914.....	58,537	713	12.18	15.9	48.70
1915.....	59,571	696	11.70	19.1	50.84
1916.....	60,231	755	12.5	.....	.....
1917.....	61,350	825	13.44	.....	.....
1918.....	62,661	849	13.54	.....	.....
1919.....	65,203	1,142	17.5	.....	.....
1920.....	70,945	783	11.03	12.0	53.17

1. Including stereotypers and electrotypers, 7 months. 2. Including photo-engravers, 7 months.

Table 6. Number of deaths due to all causes and number and per cent due to tuberculosis among members of International Typographical Union by age groups, 1893 to 1915.

(From U. S. Bureau of Labor Statistics, Monthly Review, January, 1917, page 88).

Period	Deaths Due to All Causes						
	15 to 24 Years	25 to 34 Years	35 to 44 Years	45 to 54 Years	55 to 64 Years	65 years and Over	Total
1893 to 1897.....	218	646	512	303	218	164	2,061
1898 to 1902.....	101	617	543	334	254	222	2,071
1903 to 1907.....	114	576	722	557	390	333	2,692
1908 to 1912.....	111	450	720	658	437	485	2,861
1913 to 1915.....	69	261	471	511	379	370	2,061
Total.....	613	2,550	2,968	2,363	1,678	1,574	11,746
Period	Deaths Due to Tuberculosis						
	15 to 24 Years	25 to 34 Years	35 to 44 Years	45 to 54 Years	55 to 64 Years	65 years and Over	Total
1893 to 1897.....	106	348	176	86	25	8	748
1898 to 1902.....	47	300	204	86	19	15	651
1903 to 1907.....	37	255	235	80	28	10	645
1908 to 1912.....	47	193	227	112	32	8	619
1913 to 1915.....	22	95	137	81	27	7	369
Total.....	259	1,191	978	425	131	48	3,032
Period	Per Cent of Total Deaths Due to Tuberculosis						
	15 to 24 Years	25 to 34 Years	35 to 44 Years	45 to 54 Years	55 to 64 Years	65 years and Over	Total
1893 to 1897.....	48.6	53.9	34.2	28.4	11.5	4.9	36.3
1898 to 1902.....	46.5	48.6	37.6	19.8	7.5	6.8	31.4
1903 to 1907.....	32.5	44.3	32.5	14.4	7.2	3.0	24.0
1908 to 1912.....	42.3	42.9	31.5	17.0	7.3	1.7	21.6
1913 to 1915.....	31.9	36.4	29.1	25.9	7.1	1.9	17.9
Total.....	42.3	46.7	33.0	18.0	7.8	3.1	25.8

Analysis in Makeready Estimates

Analysis of Makeready Results in Classification Grade of Work, Paper and Type Form All Important

By GEORGE NORTHRUP VOORHEES

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DURING the past year there has arisen a new term, new in connection with the printing industry. The term, used in its engineering sense, is "job analysis." Its application, however, as an analysis of operations, which is exactly what the term means, is not new. The readers of these articles have noted the use of another term, "classification." Classification is one of the results obtained by such analysis.

Analysis of operations in its broadest sense is to determine those elements entering into a given operation which have a tendency to change the amount of product per given unit of time.

The outline of the analysis of make-ready on presses which follows is published with the thought that it will be useful to estimators in setting up tasks or determining the amount of time a make ready will require in advance of production. The matter is not in any sense complete, but it will give an idea of the numerous elements which must be taken into consideration, and their relations one to the other.

Analysis shows make ready to be immediately divisible into three main elements. The three, in the order of their importance, are:

First—Grade of work required.

Second—Kind and Grade of Paper.

Third—Material of which the form is composed.

Let it be understood that there should be only one grade of work, the best; but unfortunately it is only too true, as all will recognize, there is a great variation in the grade of work performed on the same kind of an order in different plants, and, even in the same plant under different circumstances. Especially is this true in some plants when it is realized the amount of time for the proper grade of work has been underestimated.

Grade of work is something the outside analyst cannot attempt to analyze unless he has the samples before him. Each plant manager should gather sufficient samples together and make comparisons with similar work from other plants and determine for himself just the grade of work his plant is producing. An example or two may help.

A catalog, containing several square or outlined half-tones, may be one of three grades. First, the order may call for only building the plates up to a level without the use of process or handcut overlays. Second, this same form may in another plant receive medium care in make ready with the use of the overlays. And last, in still another plant, much care will be used in make ready with the result the job is produced with scarcely a flaw.

An ordinary type form in the first plant printed on coated stock would receive only sufficient make ready as would fill the usual requirements for an M. F. Book. The second plant would give the same form an average coated-stock make ready. But the third plant, following its usual better-than-average work, would see to it that every letter was printed just so, no impressions showing on the back, etc.

The above examples will be sufficient to illustrate what is meant by grade of work. As all printers know such differences, they will realize the necessity for grading work before attempting to set up tasks or estimate the

time in advance. For the other two main elements—paper and the form—the analysis can be given much more exactly.

In the exact degree that the porousness of the paper decreases, the amount of patching up to make the same form of any character level for printing to its proper clarity increases.

Owing to the present state of non-standardization of the content of the various kinds and grades of paper, it is impossible to classify accurately; but the following list of papers shows approximately the decrease in porousness (therefore the increase in amount of patching up required) starting with the most porous, or softest, in general use in ordinary job or commercial printing:

1. Newsprint—Common uncoated blotter—Poster—Bogus Bristol—Low grade Machine Finish Book—Egg-shell or Antique Finish Book—Low grade Antique Finish Cover Stock—Uncoated Boards, Low Grade—

2. Medium Grade Machine Finish Book—Medium Grade Uncoated Boards—Low Grade Index Bristols—Low Grade Flats—Low Grade Sulphite Bonds.

3. High Grade Machine Finish or English Finish Book—French Folio—Medium Grade Sulphite Bonds—Medium Grade Index Bristols—Medium Grade Flats—Low Grade Wedding or Pasted Bristols—Unglazed Onion-Skin—Medium Grade Antique, Ripple or Linen or Crash Finish Cover Stock—Sized and Calendered Book—Low Grade Sized and Super Calendered Book—Coated one side Boards—Coated Blotter—Medium Grade Ledger Papers—

(Note—Coated one side Boards and Coated Blotter stock are placed in this section of stocks, because the soft backing allows a greater amount of squeeze without showing the impression on the back, thus lessening the amount of patching up required.)

4. Medium Grade Sized and Super Calendered Book—High Grade Sulphite (some rag content) Bonds—Good Grade Ledger Papers—Good Grade Flats—Glazed Onion Skin—High Grade Ledger Index—Medium Grade Wedding or Pasted Bristols—Coated One Side Boards and Coated Blotter Stock with extra polished Finish—Coated Two Sides Board, ordinary finish.

5. High Grade Sized and Super Calendered Book or Imitation Coated Book—Medium Rag content Bonds—High Grade Flats—High Grade Wedding or Pasted Bristols—High Grade Ledger Papers—High Grade Cover Stock, and Finish except Coated—Coated one side Litho-Label—Plate Finish Coated Label—Coated two sides Board with extra polished finish.

6. Low Grade Coated Paper—High Rag Content Bonds—High Rag Content Ledger Papers—Light weight Coated two sides Boards.

7. Medium Grade Coated Papers—all Rag Content Bonds.

8. High Grade Coated Papers with Polished Finish.

9. High Grade Coated Papers with Enamel Finish.

10. Dull Coated Enamel Papers.

Directly in accordance with the amount of variation from a perfect type high surface and with the range from small to large area of a plate, the amount of make-ready increases.

Concluded
on page 62

Mr. Gamble and the Revolution

Offset, Multicolor Intaglio Printing and Photographic Composing
Mark Passing of Twelve Months and Hold Many Prophecies

By ROBERT O. BALLOU

FROM three Amen Corner, London, comes again the yearly classic of the process engraving and printing (with emphasis upon engraving) industries, "Penrose's Annual," edited as it has been for twenty-seven years, by William Gamble, and published by Percy Lund, Humphries and Co. It is reviewed here in connection with a discussion of a machine developed or announced too late to be included in it, because it deserves greater attention than is ordinarily given a book review. Many of you will buy it. Every man who has a genuine interest in printing, dictated by more than a desire for monetary profit will find much to engage him in it. This, then, should serve the double purpose of furthering its distribution and furnishing an outline for those whose budget allowance for books excludes the purchase of it.

As usual, Mr. Gamble in his twenty-fifth volume (publication was suspended for two years during the war), opens discussion from the floor, so to speak, by reviewing the past year in reproductive printing. As most of you know, Mr. Gamble has the interesting belief that process blocks and printing from them have reached the pinnacle of their success, that no further improvement is possible either in the making or printing of photo-engravings, and that gradually they will fall into disuse, along with letter-press printing as we now know it. Their places, he says, will be filled by newer and more facile processes, multicolor rotogravure, photo-lithography, including photo-offset, and plates on which letters have been printed photographically from negatives composed in a machine similar to our present type composing and casting machines.

It is this latter prophecy which is perhaps the most interesting. It has aroused the liveliest discussion throughout the printing world. We have given considerable space to some of these discussions in previous issues of Ben Franklin Monthly. Mr. Gamble even hints that printing ink itself may go the way of metal types and the gods of the camera reign supreme.

"It may be that this quiet revolution now proceeding will go further," he writes, "and that Friesse Greene's idea of 'inkless printing' is not so far from realization after all. What if it is found cheaper and more con-

venient to print on photographic paper by the aid of light instead of ink? . . . Only it will not be quite the same thing as Friesse Greene thought. His method was rather fantastic; it was that of making type yield an impression on damp, chemically treated paper by sending an electric current from the type through the paper. . . . Photographic printing under a negative is much easier and requires less complicated means. One remembers the machines of the Rotary Photographic Company in this

connection running out photographic prints by the mile from a reel of paper which was exposed, developed, fixed, and dried in one machine. That is the sort of thing to compete with letter-press, lithographic or photo-gravure printing, if the paper could be produced cheaply enough."

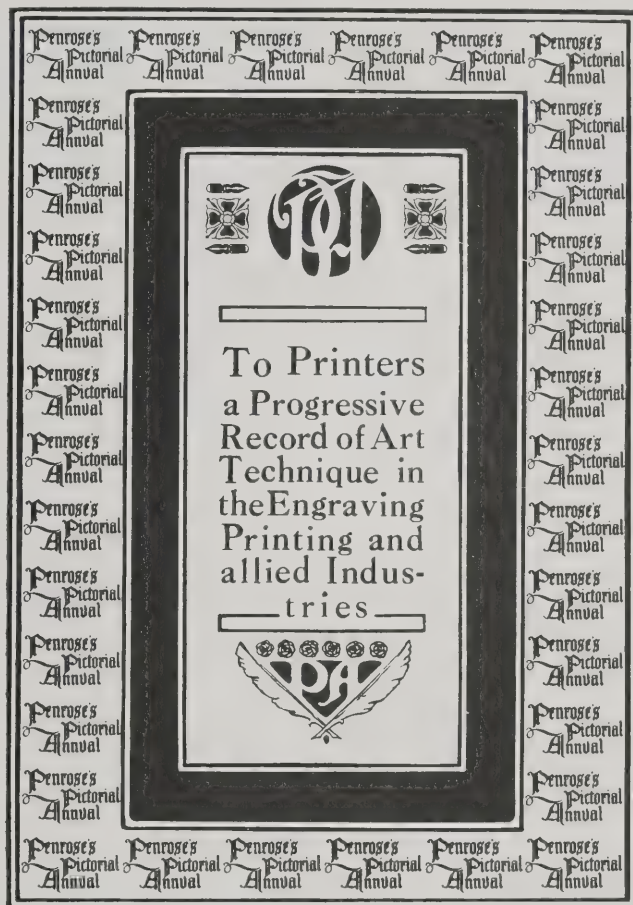
This fascinating, though somewhat imaginative death sentence which Mr. Gamble delivers to most of our printing processes, may be left here for a moment.

An interesting article by Stanley Morrison on "Printing in France" is mostly of historical interest. So also is a similar article by Gilbert McIntosh on "Printing in China," and a further number of a series of papers on private presses by Charles T. Jacobi, this one concerning the Doves Press.

Mr. Gamble's own interest in photography and photo-engraving, and the primary function of his annual are evidenced by the many articles concerning these two subjects: "Air Conditioning in Process Work Shops," by H. Mills Cartwright; "Can

Half-tone Printing Be Improved?" by H. D. Keats, ("Yes," says Mr. Keats, in the face of Mr. Gamble's "No." But there is really no contradiction. Mr. Gamble is thinking in broad terms, Mr. Keats is thinking in details: a finer screen, he says, and bases, now the weakest link in the reproductive chain, made perfectly type-high, with square corners and plane surfaces, will put half-tone printing on a new level of excellence:) "Collodion Dry Plates," by W. T. Wilkinson; "Multiple Screen Patterns," by G. C. Law, etc.

"A Note on the Garamond Type," contributed by Stanley Morrison, is of especial interest just now, when everyone interested in fine type faces is discussing the new "Garamont" face designed by Frederic W. Goudy for the Lanston Monotype Machine Co. This twenty-fifth



Page Composed Without Type by Mr. Arthur Dutton's Photo-Line Process. Reproduced from Penrose's Annual

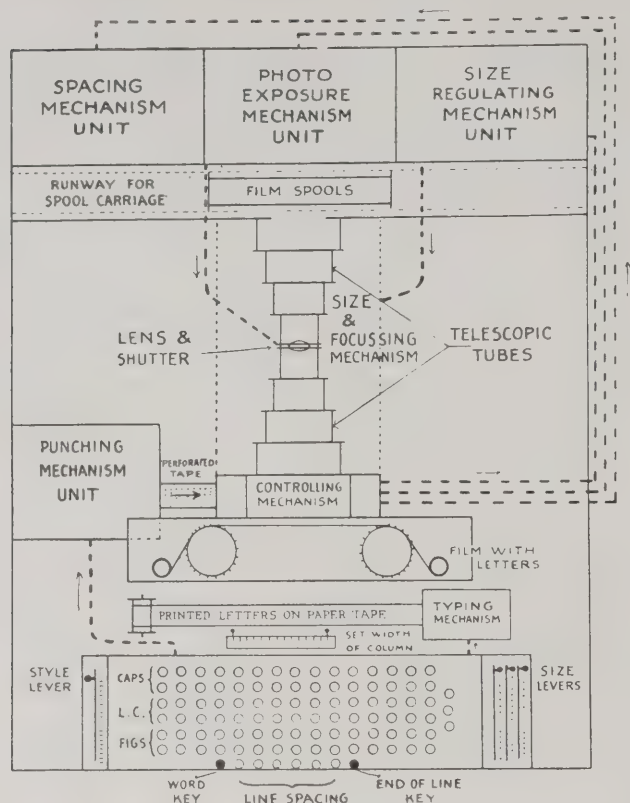


Diagram of the Hunter Photo-Composing Machine
Reproduced from the Caxton Magazine

volume of "Penrose's Annual" is printed in the British version of it. An insert in this issue of Ben Franklin Monthly was printed in it by W. E. Rudge. W. A. Kittredge discusses it in this issue.

Mr. Morrison gives this revival of one of the finest of the old classic faces unstinted praise.

"It is perhaps the chief virtue of the classic letter," he writes, "that it can always be relied upon to confer a note of dignity and repose, or insinuate a feeling of refinement. Garamond, however, classic letter that it is, will achieve more than this. While the even distribution of its characteristics give the letter its value as a book type, its sound consistency and strength of feature fit it no less successfully for use in fine display work.

"It is here that the vigour and freedom of the italic will be most welcomed. We venture to predict, indeed, that the italic will be accorded an appreciation which seldom falls to this species of letter. The printer, there-

fore, who puts in Garamond assures himself of a face which will be a permanent favorite. It combines the lasting qualities of the classic with the strength of the fine display type, and it is safe from the fate of the letter whose 'character,' consisting in mere affectation, quickly grows stale and tiresome."

As usual the volume closes with a number of inserts showing the various processes for reproducing illustrations. It seems to me that the inserts are especially good this year. In particular there are several proofs of wood engravings which are excellent examples of this beautiful old method of reproduction now coming back into deserved popularity for book decoration and illustration. One of them is reproduced with this article.

To return to Mr. Gamble's death sentence and evidence which he and others have uncovered to back up his belief. Considerable space is devoted in his annual to discussion of photographic composing and a particular machine on which this fantastic process is worked out. The machine which Mr. Gamble discusses and specimens of the work of which he shows (one of which is reproduced here) is one of several machines for the making of printing plates without type which have been discussed widely during the past few months on the pages of this and other trade magazines. The page here shown is printed from a line etching on zinc made from an illustration in "Penrose's Annual," which illustration was printed from a plate made from a negative produced by Mr. Arthur Dutton's "photoline" process, by which text and display matter, ornaments, borders and rules, are composed by a photographic method without the use of type. Mr. Dutton is obviously secretive about the details of his invention, for Mr. Gamble tells none of them. We may look at the illustration and know simply that the composition was done on Mr. Dutton's machine without type. That is all.

Now let us leave "Penrose's Annual" with the tip that you ought to have it, including the suggestion that you write to the American Agents, American Photographic Publishing Co., 428 Newberry St., Boston 17, Massachusetts, and pass to the *Caxton Magazine*, for March, in which Mr. W. B. Hislop of Edinburgh tells of still another photo-composing machine, which he, who before seeing this new machine was one of the anti-Gambleists in this matter of the death of letterpress, says brings him much nearer to Mr. Gamble's way of thinking.

"You are probably familiar," he writes, "with the articles and examples published in recent volumes of 'Penrose's Annual,' but there is no definite information available as to the exact process or apparatus, and the



"Geese." Wood Engraving by Miss A. Swift. Reproduced from "Penrose's Annual"

crude results published in that book will not disturb the equanimity of the compositor or his employer. It is only fair to say, however, that these results may be due to faulty construction rather than defective principle so far as we know.

"Next we have the rather alarming but vague description of the machine invented by that enterprising firm, Messrs. Robertson of St. Anne's, wherein a keyboard and mechanism similar to the Linotype are used to set and justify small photographic images of letters and to distribute them after the line so composed had been projected through a lens and recorded on a photographic film. This idea is very attractive, but study of their patent specifications and closer study of the problem leads me to believe that the real value of this idea is overrated."

He then goes on to tell about an entirely new machine invented and manufactured by E. Kenneth Hunter and J. R. C. August. This machine, a diagram of which is reprinted here from the *Caxton Magazine*, has a keyboard which Mr. Hislop describes as similar to the Monotype keyboard, but extending perhaps two feet farther back. The only attention required by the operator in addition to the usual manipulation of the board, is the occasional changing of a spool of sensitive film (done in daylight just as a kodak film is changed), and two spools of paper tape when they run out.

Assuming that the sensitive film has been inserted and the machine is ready to work, the operator switches on the current, sets levers for width of column, style and size of type, and proceeds to press his keys as a Linotype or Monotype operator or stenographer does every day. This operation arranges photographic negatives of letters, a letter at a time (all of them are on a celluloid film) in front of a lens through which a light projects them onto another film a line at a time, from which they are printed down on a plate. The letters are also typed by the same operation upon a visible paper strip. Justification is accomplished by the machine in much the same manner as on ordinary composing machines. Errors are corrected by pressing an "error" key and repeating the error.

There is not space to go into the detailed description of the visible parts of the machine which Mr. Hislop has made a part of his interesting article. Figure out what you can from the diagram, for Mr. Hislop's article, interesting as it is describes physical attributes rather than explains the process.

And then you may form your own opinion as to whether letterpress printing is really about to be superseded. Whether you say yes or no, or remain open to conviction by exponents of either belief, you will have plenty of good company.

Of Efficiency and the Enjoyment of Life

WE have as a nation the reputation of being money-mad; of devoting an undue amount of our lives and energies to the pursuit of wealth; as a result of which, it is averred by many of our less ambitious neighbors, we miss much of the happiness in life which comes with a more leisurely and well-balanced existence.

Whether or not this is true, it at least must be admitted that in our attempts to attain our ideal, efficiency, we often confuse it with energy, which is, as Mawrus would say, "something else again."

An Englishman, Mr. G. Basil Barham, has written for the *Sales and Wants Advertiser* an article of some length on the subject of efficiency, particularly in its application to the printing and allied industries. He has followed this article with another, in which he gives the meaning of efficiency, as he conceives it. His conceptions, inasmuch

as they are those of a successful business man, and therefore not to be dismissed as merely visionary, are worthy of consideration. He says in part:

It is efficiency to continue with the same earnings, the same profit as at present, but to add to one's enjoyment of life. That is an aspect which some fail to see. Efficiency does not necessarily mean a nose held on a grindstone; it means living to the best advantage, it means enjoying every hour that passes, it means never wasting a minute or an hour that can be worked in or enjoyed or both. Man was not specially created to labour; bed and work and bed is a deadly, soul-killing routine that has had in the past as terrible an effect on this country as have had any of the mighty wars in which we have been engaged, as have had any of the frightful plagues and pestilences which ever swept the land. Heterodox remarks these, I know; but I am old enough to smile at the smug hypocrisy of the printed mottoes one sees on the walls of so many offices and works: "There's no fun like work," is a lie of the blackest; "Work like Helen B. Merry" is a barefaced attempt to bamboozle an employee into giving still more of his grey-matter for some one else's benefit. That life is efficiently lived which does as quickly as possible as much labour as is necessary to bring in sufficient money to allow the rest of the day to be spent as pleasantly as one desires, to allow sufficient to be put away for a rainy day, and to provide enough to find a sufficiency for one's dependents, less their own earning power, should one's life be unfortunately cut short.

Let us instance two men, each of whom, considering fully the present cost of living, have decided that they want an income of £600 a year, or £2 a day. One takes all day to earn his two pounds, busied from the rising of the sun to the late hours of the night. He allows nothing to come between him and his work. The other schemes and plans out ways and means whereby he can earn more in less time, and eventually manages to earn his £2 a day by working until lunch time and then spends the rest of the day cycling or fishing or playing tennis. He is, of course, the more efficient of the two, although I daresay the hard working man would consider him a time-waster, would think he ought to keep on working just as he himself does. But now let us look at another two men who have each set themselves a goal of £600 a year. Both, by experiment and continued drudgery, find they will need to work from morning till night to earn it. One does so; the other cuts his coat to his cloth, reconsiders his desire for money, fixes his requirements, knowing well he will be stinted in much, at £300 a year, earns £1 a day during the morning and goes out cycling, etc., in the afternoon. Now which is the more efficient of the two? I do not know. The one earns the money but loses the recreation; the other earns less money but lives, gains knowledge of the beauties of the country side, indulges in the philosophy all fishermen indulge in, enjoys his games, his recreations, his leisure. From the point of view of human life I should be prepared to argue that he were the more efficient of the two. I should like my readers' views. Will you please be immediately efficient, take a sheet of note paper or a postcard, and let me hear from you?

And here, I think, my space is filled, not perhaps with dry business counsels as it should be, but perhaps with something more human. There was someone who said that the art of living was to get as much out of life as possible. Is that true efficiency? I wonder.

But at any rate it has one merit: It is sincere. And sincerity is not a thing one always gets in remarks about efficiency.

Ad Mediums for the Small Shop

The Most Fertile Source of Advertising Ideas is Reading:
Carlyle, Wells and Marcus Aurelius Furnish Ad Germs

By NOBLE T. PRAIGG
President, Praigg, Kiser and Co.

LET'S paraphrase that dietetic truism about "tell me what you eat and I will tell you what you are." Apply it to the advertising of a printing business we should say, "Tell me what you *read* and I will tell you a source of advertising suggestions."

For, so often it is the case that a man whose mind is absorbed in the administrative, sales, and accounting elements of a printing business raises his hands despairingly and says, "Where are advertising suggestions to be found, in the printing business?"

The answer to which is—in what you read, if what you read applies to the printing service you offer. Opportunities abound, in newspapers, trade publications, magazines, books of fiction, essays and philosophical discussions. Remember, too, that newspapers achieve their reader interest because of the human appeal of the news story. Introducing news interest introduces zest into the advertising of any commodity or service. And even when it seems difficult to locate a specific news angle easily, turn to what you read and find therein a multitude of practical advertising suggestions.

Tell me what you read and I will tell you a source of advertising suggestions. It is in *what* you read!

Some time ago a bulletin was issued by the National Committee for the Prevention of Blindness declaring among other things, that producers of printing, both printer and publisher, and buyers of printing and publications, should exercise special precautions to insure clear, clean legible type of a size sufficiently large to insure easy reading. The committee pointed out that small type impairs eyesight and very often is avoided by the reader. This, obviously, restricts the influence of the message. Ten-point type was the smallest size admitted as feasible by the committee.

Isn't that text matter for an advertisement, pointing out how you as a printer who seeks to safeguard his customers' interests, suggest the composition of folders, booklets, circulars, and the like, in a type at least not smaller than that recommended by this committee? Passing along this information to customers in the form of your own advertising is yet another element of service—to say nothing of summarizing a bit of truly important information.

Our friend Thomas Carlyle seemed to think a great deal of printers and printing. Many a glowing tribute appears in his works, and innumerable times have printers seen the felicity of the following quotation which dignifies the industry and focuses the reader's thought on its purposes in an outstanding way:

"The glory and power of printing is not only in the past. Its influence in the present makes it a powerful conservator of human progress. It is the hand-maiden of all the arts and industries, and a most effective worker in the world's workshop, to polish

THIS is the last of Mr. Praigg's twelve practical articles on printers' advertising. He has signified a willingness to go on with a new series, but would like to have expressions of desire from our readers.

Is there any particular phase of your advertising problems which you would like to have him discuss?

You have doubtless read these excellent articles of his which we began to run last June. We have read them with keen interest, in copy, in page proof, and in their final form, and have found them full of practical help.

The next move is up to you. Won't you tell us what course you would like to have future discussions take?

—The Editor

and refine the civilization of the age." If you have read Wells' "Outlines of History," you encountered that equally powerful tribute to printing, and inferentially, to printers.

I take a class journal from a number of others on my desk and in an article by the advertising manager of a tractor manufacturing firm, I find this paragraph: "No sale in the business or industrial field is ever made until some man has created a mental picture of the lathe at work in his plant, of the locomotive on his rails, of the tool on his drill press, of the industrial truck hauling in his plant, of the buckwheat cakes steaming on his table, of the bacon frizzling on the hot dish before him. Before the purchase or the will to purchase, there must be the mental picture of the article installed and functioning for profit."

How readily in thought comes the application of that statement to printing. Before the purchase is made a mental picture must be created in the mind of the purchaser. But is there any method of creating a mental picture more direct, more positive than the preliminary creation of a *printed* picture, in circular, broadside—in half-tone, line plate, or combination line and half-tone, skillfully impressed on appropriate paper so high-lights and shadows recreate the device with a faithfulness vying with the original?

Some time ago, the newspapers recorded the failure of a famous old British manufacturer of shoe polish, and a high executive of that firm is said to have attributed its gradual decline to the fact that "we didn't keep up our advertising." In others words, measuring that firm's policies by this statement, it dropped out of step with proved methods of progress. Isn't it equally true that the firm which is complacent with inferior printing is behind the times? Has not all business experience indicated that the user of first-grade printing suggests alertness and business energy by that fact if by no other? Isn't it a topic for advertising?

In Emerson's essay on Compensation, he declares that "This law (of compensation) writes the laws of cities and nations. It will not be balked of its end in the smallest iota. It is in vain to build or plot or combine against it. Things refuse to be mis-managed long." Get that "things refuse to be mis-managed long." And there's a topic for the advertising of printing. The law of compensation is inexorable. Poor planning, poor workmanship, poor judgment, poor production, all lead inevitably to "poor" results. A firm which contents itself with a low level of printed representation cannot but establish a low level of reputation for its taste in that regard, at least. And to that degree its influence and prestige is diminished in the minds of all people who encounter its printing.

Tolstoi gives us another suggestion when, in a discussion of human morals he says, "A man has two ways

of avoiding seeing an object that is before him, either by diverting his sight to other, more striking objects, or by obstructing the sight of his own eyes." This is an obvious statement, but it helps add weight in an advertisement of printing because Tolstoi said it. And isn't it natural that all of us, irrespective of business, class, or taste, should give our attention to a "striking object" rather than to one which offers less attraction? In the business man's correspondence, isn't it only natural that the letterhead which is vigorously attractive, should make special impression on the reader's mind? And special impressions—when favorable—go far toward swaying this favor toward the message itself.

In a magazine published for sales executives, we happen across an advertisement which says that \$162,000.00 in postage alone is being expended in five direct-mail advertising campaigns. Yours may not be a printing firm specializing in the production of direct-mail advertising. Undoubtedly, however, a certain percentage of your business is represented by printing of this character. Here is a message to direct advertising users and to buyers of printing generally.

Continued
on page 60

"No man fording a swift stream can
dip his foot twice in the same water."

—Huxley

PROGRESS is ever at work in Printing, as in business. And an alert Printing firm must keep pace not only with invention, research and advance in its own industry, but it must have an intelligent grasp of other business as well.

For Printing is the *expression* of business in general.

We regard it as our task and our responsibility to serve business with special thought for reflecting *progress*. And progress, you know, can be exhibited in a business card or a letterhead, as in a more pretentious bit of Printing.

S I G N A T U R E

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Forty-fifth of a series of forty-eight newspaper ads prepared by Praigg, Kiser & Company for readers of BEN FRANKLIN MONTHLY. Three more for May will be sent free upon request. The ads to be set two columns wide—six inches high.

"ASIDE FROM THAT, IT'S ALL RIGHT"

By WILL RANSOM

A BOOKLET on "Design and Layout," from R. R. Donnelley & Sons Co., The Lakeside Press, Chicago, is characteristic of the art in typography that marks productions planned by William A. Kittredge. The use of 18-point Original Old Style Italic in a twelve-pica measure on a $3\frac{1}{4} \times 5\frac{1}{2}$ page is daring, to say the least, but the composition is excellent throughout and the spacing, all things considered, remarkably even. One wonders if the comp was required to follow established copy, or whether he had the privilege of changing words to fit the setting. The brilliant cover is decorated with Paul Ressinger's attractive designs.

The Outing Shop Press, Grand Junction, Colorado, continues its series of mailing cards for its own advertising, and with marked improvement over the earlier issues. Layout and composition of the latest items, numbers ten and eleven, are very good, and color schemes and press work keep pace with the betterment.

Another envelope enclosure from Edwin H. Stuart, Inc., Pittsburgh, Pa., carries a crisp and definite message successfully. The decorative band across the top is a little heavy; the value of the paragraph in Caslon Bold would have been stronger without it.

E. S. Upton Printing Company, New Orleans, La., make a brilliant splash of rose and dark green on a pink blotter—and make it look good. A daring color scheme is great—when it is successful—and this is.

Another folder from the Geo. F. McKiernan Company, Chicago, in the series which they have been issuing for some time, is marked by greater simplicity than some of

the earlier ones, and is stronger for the repression. The reproductions of actual sketches and dummies are fine and should strike instant response from any buyer of printing.

Mayer & Miller Company, Chicago, issue a small blotter with an April calendar, all very well as far as it goes, but without that element of distinction which should characterize printers' publicity.

The Superior Engraving Company, Boston, have just produced an entirely new line of stationery for their own use. The series was designed by Charles R. Capon, a man eminently fitted for that kind of work, and the result justifies the argument I have so often advanced, that it pays to call in a specialist for the art side of any form of typography. There is character in the letter styles, balance in the arrangement, and superior craftsmanship in the decorative features.

An announcement from the Condé Nast Press shows a new series of title caps designed by Douglas C. McMurtrie in the popular outline character which has been used so much recently in drawn lettering. The Nast publications have used this style consistently and happily for some time, and they are fortunate to have it now available in type for more comprehensive use. The design shows all of Mr. McMurtrie's scholarly acquaintance with the best French forms and is a distinct addition to type design in a period when higher artistic quality is manifest.

His practicality, if nothing else, would put Ben Pittsford among the front-rank typographers, for nearly every item of his own publicity contains information vitally



An unusually effective drawing by R. F. Heinrich illustrating a Strathmore "Strathmore is Part of the Picture" Folder.

necessary to every buyer of printing who wants to know what to want and how to go after it. But Ben does a lot more than that; he presents his message so attractively and with so much good taste, that recipients must certainly recognize the authority of his suggestions.

Three items from the organization of J. M. Bundscho, Typographer, have accumulated recently. The second volume of "Beauty in Business" completes the series of excellent presentations of the possibility of combining those two elements, to their mutual advantage. Possibly no one man has done more to hammer into the advertising fraternity the idea that art is an integral part of all good typography than did "J. M." during the few years he was perhaps the leading adsetter of Chicago. Another item is the announcement that Herbert A. Knight has succeeded "J. M." as the head of the organization, with every indication that he will continue the tradition and success of the founder of the business. The third piece is a booklet containing some of the paragraphs by which the Bundscho name and ideals have been presented to the public. It seems no more than fair to give credit for the copy to Oliver Marble Gale, one of those word wizards who does more talking for other people than for himself.

Yes, I started to brush the fly off of the little folder from E. Robert Stackhouse Company, Philadelphia. It is a remarkably accurate reproduction, embossed in colors, and the same fly appears in initials and text on the inside pages, where its story is converted into selling talk for good printing.

Steen Hinrichsen sent me an invitation to a Danish Free Lunch with the distinct instruction that it was not a specimen for review, but when my esteemed colleague, the editor, sends another for this page, I feel free to say that it is one of the best small things Steen has done. I don't use italic initials for lower-case roman words, but it is being done in some of our best families, so we will let them stand. (I couldn't find time to go to the lunch.)

W. P. Dunn Company, Chicago, announce with "Exultation" their removal to new, larger, and better quarters at 547 South Clark Street. The picture of their new building, customary in such announcements, is a really excellent piece of pen-and-ink rendering, and the entire layout is well handled. Congratulations and good wishes.

The Linograph Company has issued a new catalog, containing a history of the machine's growth and details of its construction. There is no attempt to make an "artistic" book, but thought and care are apparent in every detail. The result is distinctly creditable to the Linograph Company and their printers, Desaulniers & Company, Moline, Illinois.

The Neuner Corporation, Los Angeles, contribute a rather elaborate greeting card in offset. The printing is excellent, but the drawing is not all that it should be, under the circumstances.

From the Meyer-Rotier Printing Company, Milwaukee, comes a piece of their own direct advertising, the true value of which should probably be judged by text rather than presentation. It is well printed, but arranged without that element of marked distinction which I feel should be present in all printers' advertising.

The Strathmore Paper Company has been issuing, for many years, printed specimens showing correct and artistic uses of their fine papers. Their latest series,

"Paper Is Part of the Picture," has been particularly successful, reaching a high point in the brochure designed by Walter D. Teague, which is better than anything possibly could be.

Marion S. Burnett's contribution this month is one of the most attractive things he has done recently. The happy result is largely due to the excellent border, drawn by Frank Riley, but even more to Mr. Burnett's use of that border in a color scheme of exactly the right value to decorate and enclose the heavy type pages. We would like to reproduce it, but one color would not present it fairly.

Stewart & Fryer, Chicago, also use blotters for their own publicity, and with good results for the February-March issue, though red and lavender is not the best combination in the world.

Edwin H. Stuart, Inc., Pittsburgh, Pa., contribute one of their excellent blotters which, as usual, carries out their statement that their "typography is built on the idea of simple and direct type arrangement." The printing of a set of color plates is particularly successful.

A combination of woodcut, lettering, typography, and decoration presents a graceful argument for the services of Thacher Nelson, "Writer, Designer, and Typographer," in Boston. The thing is so attractive, as a whole, that it hardly deserves adverse criticism, yet there are one or two elements which might be improved. The margins might be much better, for they crowded at top and bottom. A little wider type measure or a size smaller face would help a lot. And the letter-style of the heading is hardly formal enough to go with the Goudy Modern type. It is reproduced to give our readers an opportunity to consider these points for themselves.



What should it say?

THE responsibility for answering this question rests more and more upon the printer. To you and your organization look a growing legion of advertisers demanding ideas, copy, pictures,—the thought as well as the format of what you print.

That is why there come times when you wish you could call to your assistance a trained copy writer, with knowledge of fine printing and ability to draw lettering and decoration.

For such a "handy man" telephone

CONGRESS 2645

Thacher Nelson WRITER, DESIGNER, TYPOGRAPHER
176 FEDERAL STREET BOSTON



A FEW BOOKS FOR PRINTERS

Discussed by EDWARD KERN

A Process Workers' Reference Book

The Penrose Process Workers' Handbook, compiled by William Gamble. London: Percy Lund, Humphries & Company, Ltd., 2s. 6d. net.

A COMPLETE compendium of information covering all branches of photo-mechanical practise is contained in this three by six-inch vest-pocket volume. Everything, evidently, from formulae for calculating profit, to etching solutions for zinc, and from tables of paper sizes and weights to ratios of color filters, has been included in the hundred and twenty pages of the little handbook, useful alike for students and workmen in the process field.

It is bound in a fashion to withstand hard use as a reference book, with cloth backing and stiff paper boards, and though the type is necessarily small, the printing is done neatly on a good grade of paper. The information, compiled by Mr. William Gamble, editor of Penrose's Annual, seems to have been carefully selected, and is presented with clearness and brevity. It could have been rendered still more easily accessible for quick reference by the addition of an index.

A Binding and Its Contents

Peter Whiffle, by Carl Van Vechten. New York: Alfred A. Knopf, \$2.50

BINDINGS and title pages selected with a care shown by no other commercial book publisher of our acquaintance, are rapidly winning for Alfred A. Knopf, creator of "Borzo Books," a high place among makers of books.

Peter Whiffle's backbone of unbleached linen cloth, coarsely woven is a distinctive achievement, and the binding of gaily colored "Borzo Batik" paper-covered boards, the patterns of which suggest nothing if not the most vivid and meaningless dreams one ever enjoys, is a delight.

This cover paper, a European importation of Mr. Knopf's, comes in nearly a hundred distinctive designs and colors, all of which have been used in the edition. The book's individuality is enhanced by the paper label which appears on the linen back. The label's quaint and unusual design, as well as the hand-lettering and ruling, are the work of Mr. Franklin Spier.

Perhaps it is the multifarious character of *Peter Whiffle* himself that suggested the many-colored binding, for on page fifty Peter enters upon a whimsical discourse of book-making:

"d'Aurevilly wrote his books in different coloured inks," he says. "It was a wonderful idea. Black ink would never do to describe certain scenes, certain objects. I can imagine an entire book written in purple, or green, or blood red, but the best book should be written in several colours. . . .

"Henry James should write his books in white ink on white paper, and by a system of analogy Rider Haggard should write his books in white ink on black paper. Pale ideas, obviously expressed. Gold! Think what you could do with gold! If silence is golden, surely the periods, the commas, the semi-colons and dashes should be of gold. . . .

"Not only should the manuscripts be written in multi-coloured inks, but they should be written on multi-coloured papers, and then they should be printed in

multi-coloured inks on multi-coloured papers. The art of book-making, in the sense that making a book is part of its authorship, part of its creation, is not even begun.

"The sculptor is not satisfied with moulding his idea in clay; he gives it final form in marble or malachite jade or bronze. Many an author, however, having completed work on his manuscript, is content to allow his publisher to choose the paper, the ink, the typography; all, obviously, part of the author's task. . . . Every book should have a different appearance from every other book. Every book should have the aspect to which its ideas give birth. The form of the material should dictate the form of the binding. Who, but a fool for instance would print and bind Lavengro and Roderick Hudson in a similiar manner? And yet that is just what publishers will do if they are left alone."

Beneath Whiffle's wild expression of an extravagant idea, there is a great deal worth considering. We are reminded of an irrelevant request made recently by Don Marquis, that publishers send him red books—books of any kind in red bindings, for his wife had complained that their living rooms needed a touch of red.

Van Vechten in his preface takes a subtle dig at proof-readers: "Never have I corrected proofs with so much concentrated attention as that which I devoted to the proofs of 'The Tiger,' and yet there were errors. In regard to some of these I was not the collaborator. On page 240, for instance, one may read, 'There are many females in the novels of Emile Zola.' My intention was to have the fourth word read 'felines,' and so it stood in the final proof, but my ambition to surmount the initial letter of Zola's Christian name with an acute accent (an ambition I shall forswear on the present page), compelled the printer to reset the line, so that subsequently, when I opened the book at this page, I read with amazement that there are many females in the novels of Emile Zola, a statement that cannot be readily denied, to be sure, but still it is no discovery of which to boast."

One more word and then we shall leave this line of discussion before you gain the altogether mistaken impression that the book is a treatise on printing. The book is printed entirely without quotation marks, with one inconsequential exception, which I failed to mark and so cannot tell you the logic of their use there. It is an interesting experiment in elimination and their omission makes remarkably little difference after the first few pages.

The story itself is the tale of the fanciful Peter Whiffle, a man without a purpose who wanted to write, but finally resigned himself not to, because writing meant to him constant definition. It is one of the most entertaining yarns I have ever read—the sort of thing to be most heartily recommended for a Sunday afternoon and evening.

R. O. B.

The Book of Lake Geneva

By Paul B. Jenkins. Chicago: The University of Chicago Press, \$4.00.

THE spirit of Spring lurks in the pale green cover of *The Book of Lake Geneva* as well as in the woods and water described within its pages, for although the book is a scholarly study of the Southeastern Wisconsin region, and covers the history, geology and zoölogy of the region,

the researches, even for the unscientifically minded person, add to the interest of the account, for they are presented by a man whose appreciation of natural beauty is as great as his technical knowledge.

It happens, therefore, that *The Book of Lake Geneva*, which in other hands might have become a dry geological survey, as so many regional studies of the kind are, possesses instead all the diverting interest of a good narrative. The lover of Lake Geneva need no longer be at a loss to describe the charm of his beloved lake to a stranger; this volume expresses most completely, in word and photograph, the many points of historical interest and beauty which abound in the region, and the recipient of it will gain a broad and vivid impression of Lake Geneva that would be impossible otherwise except through an extended stay there.

Perhaps the high points of interest for the general reader, aside from the photographs which are numerous and exceptionally good, are the chapters on the Yerkes Observatory, the Indians of Lake Geneva and the coming of the white man, and one containing the curious history of "King Strang," who from 1850 to 1856 reigned over a small Wisconsin monarchy.

The volume's typographic excellence throughout makes noteworthy and interesting the fact that it was edited, set up, printed, bound and delivered to retail dealers in less than a month, the manuscript having been received by the University of Chicago Press during the last week in November, and the completed de luxe edition of 226-page octavo volumes furnished the Chicago bookstores on the eighteenth of the following month. The volume is printed on heavy book paper, and appropriately bound in green cloth and emerald Araby cover-paper.

What Every Child Should Have

John Martin's Book-Plate Book, published by
*John Martin's House, Inc., 33 West Forty-ninth
Street, New York City.*

HOW do your young hopefuls treat their books? Do they accord them care and respect, or do they tear and dog-ear the pages at the first perusal and then turn the sad remains over for the pup to play with? In either case they are laying the foundations of their life habits with books, and childhood is the time to begin the teaching of care and kindness in the treatment of these book-friends.

Few children are instinctively careful of books, but all can be taught to be, with proper encouragement. One of the best methods of accomplishing this is to inculcate a love for and pride in ownership of books on the part of the child by providing him with attractive personal labels or book-plates, which he may paste into his juvenile volumes.

The famous house of John Martin has had drawn some unusually attractive book-plate designs for young readers, featuring gnomes, armored knights, castles, dragons and families of mice and bears. The designs provide spaces into which the child's name can be written or hand-lettered by himself or one of his elders. These book-plates have great value in sustaining a child's interest in and appreciation for his books. *John Martin's Book-Plate Book* contains sixty of these book-plates in any one of twelve designs, printed in two colors on good paper, and perforated for tearing out. Ten attractive book-markers, also in colors, are included in the pages of book-plates.

The rest of the small quarto volume, which is bound in jolly orange colored boards, with orange-bordered pages and numerous intriguing illustrations, is devoted to informal dissertations on the values and uses of books, and

their proper care and handling. Instructions for opening books, so as not to loosen the binding are illustrated by six simple diagrams, and a carefully compiled list of sixty titles for children, covering all ages, suggests an ideal juvenile library to the parent in doubt about what children like to read or should read.

In short, *John Martin's Book-Plate Book* contains ample instruction and material for starting the child, no matter how much of an *enfant terrible* he may be, along book-loving ways. It sells for one dollar.

Songs for Eternal Youth

Gypsy Night and Other Poems, by Richard Hughes
Chicago: Will Ransom

DISCUSSION of a Will Ransom book inevitably seems to turn upon paper, beautiful type pages, exquisitely colored initials, perfect press-work and good binding, for Ransom is making books, not as William Morris did, with an elaborateness which often defeated its own purpose (in the opinion of many conservatives), but with a simple, dignified beauty and a perfection of craftsmanship that marks them as books to exemplify forever the best of American bookmaking in the twentieth century.

In the case of his latest and most limited edition, however *Gypsy Night and Other Poems*, the beauty of the book's contents stands out and makes one oblivious, in reading, to its exquisite setting. But the book itself is not less than usually lovely, with its signed lithograph portrait of Hughes drawn by the fifteen-year-old Pamela Bianca who has created a sensation among England's (for this is an English book) young artists, its hand-made paper, and the Garamond type of which one never wearies in Ransom's volumes.

But wouldn't these lines from an "Epitaph," for instance, make you forget even the most perfect typographical setting?

Jonathan Barlow loved wet skies.

*And golden leaves on a rollick wind. . . .
The clouds drip damp on his crumbled eyes,
And the storm his roystering dirge hath dinned.*

*Proud buck rabbits he loved, and the feel
Of a finicky nose that sniffed his hand:
So now they burrow, and crop their meal;
Their fore-paws scatter him up in sand.*

*He loved old bracken, and now it pushes
Affectionate roots between his bones:
He runs in the sap of the young spring bushes,
—Basks, when a June sun warms the stones.*

*Jonathan Barlow loved his Connie
Better than beasts, or trees, or rain. . . .
But her ears are shut to her Golden-Johnnie,
And his tap, tap, tap, at her window-pane.*

Here are whimsy and a command of irregular metrical forms comparable to the best of Walter De La Mare or Wilfred Wilson Gibson. Hughes is young; development should mean one of the greatest of modern poets blessed with a gift of lightness which to my mind is the finest contribution made by the moderns to the sum of poetry.

Unfortunately the edition is limited to sixty-three copies (which explains the price of nine dollars each) of which thirty are for sale in America and twenty-four in England. But aside from its value as an item worthy of place in the collection of anyone who buys limited edition, Hughes' verses are worth it. I can think of no more healthy indication of social sanity than a demand which would make another printing of these things number 63,000 rather than sixty-three.

R. O. B.

CORRESPONDENCE

By OUR READERS

More About Initial Letters

New York.
April 24, 1923.

The Editor, Ben Franklin Monthly. Sir: The day after the copies of your April issue arrived in New York City, I attended a meeting of the Grolier Club to which the members of the American Institute of Graphic Arts were invited. On this occasion I received several comments on my article dealing with initial letters which it may be worth while to pass on by way of supplement.

Mr. Goudy said he agreed with all but one of the statements in the article. He took exception to the caption of Fig. 3, which held an initial L (which I had clipped from an advertisement) to be correctly placed. He felt that the white space in the angle between the upright and horizontal members of the letter was an essential of the letter design, and that more of this space should be left showing. Likewise, he would not ordinarily mortise an A to bring the first line of type into the white space on the body of the letter.

Mr. George R. Grady, the superintendent of the Condé Nast Press called my attention to the omission of any statement regarding the relative proportions between an initial letter and the type page it introduces. This is, of course, a point difficult to rule upon. A capital, the design of which is light in weight, can properly occupy say five lines in a thirty or thirty-two line page. A heavy initial on the same page might not look well in larger than three-line size. The proportionate size of the initial will thus range between ten per cent and fifteen per cent of the page depth. Initials introduced under sub-headings are usually two-line letters.

Decorative initials can be of greater relative depth than plain capital letters. Sound proportions for such initials were illustrated in several figures accompanying the article.

Very sincerely,
Douglas C. McMurtrie.

Long Blotters Better Than Tall

New York City.
February 21, 1923.

Editor, Ben Franklin Monthly. Sir: Your kind favor of the 19th inst. acknowledging receipt of our January and February blotters is received, and we shall be very glad to send you the balance of the series for 1923 from month to month as they are printed.

May we tell you one thing regarding long blotters which makes them much more valuable as advertising mediums? That is, printing them the way our February one is set up, the message is read by the user. Printed the January style, the message may be read when the blotter is received, but, after that, it must be turned from the normal position in which it is used when blotting. We have had quite a little experience in planning blotters for lithographic work and know the objection of buyers on the grounds above mentioned to having blotters printed in the January style.

We are detailing these facts for what they may be worth to you should you plan another series of cuts for use on long blotters.

Very truly yours,
Insurance Printery.

Ben Day Should Simplify

Chicago.
March 20, 1923.

Editor, Ben Franklin Monthly. Sir: Regarding your article on page 31 of the March issue. It is very unfortunate that you have taken this particular drawing as an example of the merits of Ben Day.

To me the reproduction without the Ben Day is much more pleasing than the one with Ben Day. The Ben Day seems to have made the drawing more confusing and more involved. I think there has been entirely too many different Ben Days used in this example.

To me the purpose of Ben Day is to simplify an illustration and make it easier to understand, and in this particular example the Ben Day used does just the opposite.

This criticism is designed to be constructive and is made with every good intention.

Yours very truly,
William R. Nielsen.

(Editor's Note: Mr. Nielsen's point is very well taken. When originally used with an article in "Penrose's Annual," the writer pointed out that too many screens were used in this example. His purpose was to show a variety of screens rather than a well-balanced use of them.)

Laboratory Press at Carnegie Tech
Pittsburgh, Pa.
April 6, 1923.

Editor Ben Franklin Monthly. Sir: Prof. Garnett, you may be interested to know, is going to celebrate formally the pulling of the first impression on his hand press in our Fine Printing laboratory, which is to be known as the "Laboratory Press." The sheet upon which it will be pulled is from a book about four hundred and fifty years old, and was presented by Senator Reed, who will be present at the ceremony. Doctor Baker, President of the Carnegie Institute of Technology, will be the pressman. In other words, Mr. Garnett believes in doing things up in style. "Ben" will undoubtedly receive one of the subsequent impressions celebrating the opening of the press.

Edwin U. Sowers, 2nd.

Letters for this page will always be welcome. We shall especially welcome discussions of subjects with which articles in Ben Franklin Monthly deal. Thus the letters from Mr. McMurtrie and from Mr. Nielsen, published this month, are ideal material. They are both constructive and are additions to the discussions which have already appeared in former issues. It is hoped that this page will become a feature to which our readers will look forward with a great deal of interest.

—The Editor.

REVERTING TO TYPE

By BARCUS

APRIL started badly this year for the Pied Typer, since April Fool's day fell on the first—always a bad omen for him. With it came bills for paper, rent, gas, phone, an installment which he could not meet on a new press, and an increase in his own wages (he was his only employe) for which he had struck, and which he now, having won the strike was unable to pay.

The thirteenth fell on Friday, a dull, sunless day, and he walked wearily to his shop, sensing disaster. As he opened his door he almost stepped on a new crop of bills, among them a final notice from the gas company.

Entering an inner room through a door marked "Private" he again demanded of himself the increase in wages which he had won through striking, but without success.

"Ah," he cried, with an acute accent, "I shall end it all." Sorrowfully he looked around the room, which had held so much of hope and profanity. He breathed a sigh in italics at the framed picture of Benjamin Franklin, which he had once received as a subscription premium to Ben Franklin Monthly and taking it down, pressed it to his heart, where it stuck by virtue of the fly-paper which had been inserted in one corner.

"It is better so," he breathed. "You will go with me."

He went into the back room where a power paper cutter was waiting to keep its last tryst with him. So intent was he on his object that he did not notice the stealthy entrance of the gas man at the front door. As he passed his cases, he turned them face down, the type rattling to the floor with a sound comparable to the falling of small dry bones. Quickly he thrust his head beneath the great silent knife of the paper cutter. Firmly he stretched a toe toward the control.

"Don't!" said a voice behind him, not unkindly, as strong fingers closed about his ankle, "Don't take your life in that brutal fashion! You can do it better with gas."

PROBABLY most of us who have not seen our august senatorial body at work do not realize how powerful a United States Senator is. It is with something of a start for instance, that one reads, on the top of a slip of paper sent out by the 67th Congress and bearing Mr. Borah's now famous resolution designed to establish a world court, "Mr. Borah read the following resolution; which was ordered to lie on the table and be printed."

PAUL RICHIE, according to Julian Wetzel who quotes him in *The Keystone Press*, an unusually good house organ written by one who seems to be an unusually honest and intelligent person, says, "Copy is called 'copy,' because none of it is original."

WETZEL'S house organ, by the way, is full of the kind of humor which must have given rise to the definition of the real humorist as the man who needed no audience to enjoy his wise cracks. Not that there is anything oversubtle about Julian, but he never descends to the slap-stick sort of thing which made an old Frenchman once exclaim that American humor always had to end by someone getting a punch in the nose. His joke about the suburbanite, for instance, is typical. The suburbanite pulled into his town at an early hour on a

foggy morning. Pausing at the telegraph office, he sent this wire to his office: "Will not be down today. Am not home yesterday yet."

WE return constantly to the poor proofreader. Perhaps you have grown tired of these old jokes on him, but some of them are funny. Here are several from the *Sales and Wants Advertiser*, an English printing journal which never tires of kidding the proofreader. There is an issue of the *Cambridge Chronicle* in the files, it says, in which the title of a paper destined to be called "Rings under the Eaves of Old Houses" became, "Rings under the Ears of Old Louses." It mentions too, a serious minded English politician who was reported to have said, "While under no illusion as to the heads of them asses, I respect their hearts." What he meant, of course was, "The masses."

Sir Alfred Mond, a learned Jew of Great Britain was recently the victim of that demon pair, the inspired compositor and the bird's-eye-view proofreader, who combined to make him say, "The ills from which we suffer will not abate until the nation returns to pork. The porkers should be made to understand this truth." The unusually ingenious comp had hit a "p" twice where the copy called for "w"!

OWER Case has ventured an explanation as to why the third member of the triplets, "Etaoin," "Shrdlu" and "Cmfwyp" is met with less frequently than his two brothers. "He is purely the offspring of Welsh compositors," he writes, "and we haven't many in America."

THE boss was in the other day. We are always glad to see him and always try to be nice to him, for he signs the checks, and besides he has a cheerful disposition which makes a day in which we can't see anything at all to be funny about more fun because of his presence. He is one of the smilingest persons we know and can swallow an advertising cancellation or a letter from an outraged subscriber much as though it were limburger cheese on rye bread—taking a real pleasure, you know, in the nastiness of it.

But on this occasion his usually shining brow was overcast. He seemed perplexed. He seemed to be seeking something. Finally his face lighted as with an inspiration:

"What Ben Franklin Monthly needs," he exploded, "is a page of humor!"

Now this was just the other day, mind. Not six months ago, but just the other day. It has bothered us a great deal. But our own solution came last night and lighted our kindly old face just as the boss' face was lighted with his inspiration. We were reading the best column in the world, conducted by Riquarius in the *Chicago Evening Post*. Riq quoted a letter from Horace Bridges who complained that Americans could not understand his humor. He wished, he said, that the printer "could set what I write with a twinkle in my eye in a particular twinkly kind of ink, or perhaps I should label 'goak' those passages intended to raise a smile."

Dear Boss: This is all goak.

BARCUS.

Ben Franklin Monthly

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A New Plan and Its Meaning

WITH this issue of Ben Franklin Monthly, we are launching a new plan of physical operation which has many points of interest to our printer readers—especially to those located in or near Chicago. Every issue throughout the coming year will be a specimen of the composition and makeup of a Chicago trade composition house.

In this issue, the first under the new plan, all of the text matter, with the exception of a little held over from the April issue, is the work of the Standard Typesetting Co. The body type is the Mergenthaler Linotype Company's Bodoni Book, as in the past. The headings, sub-heads, initial letters and cut legends are all in the same series.

The advertising typography (with the exception of some plates furnished by the advertisers, the origin of which in most cases is unknown to us), is the work of Hillison and Etten, Chicago, Ben C. Pittsford Co., Chicago, and Superior Typesetting Co., Chicago. If you like guessing games, you might try to pick out the work of individual typographers in the ads. We shall be glad to tell you whether you are right.

In a measure each issue under this new plan is in the hands of the trade composition house which sets it. There are, of course, limitations due to a standard style which business policy must dictate in a publication which is not subsidized, and for weaknesses of style caused by these limitations let us assume full responsibility in your judgment. If you find excellence in the typesetting, the credit for it is due the trade house which set it—this month, the Standard Typesetting Co.

Next month Standard will again set it in a comparatively recent Linotype face. We promise you that the issue will be a beautiful number and one which you will want to keep permanently as a specimen of an unusually fine type face.

Other numbers will be set by Mathews Typesetting Co., Superior Typesetting Co., and perhaps others before the year has passed. Doubtless several different type faces will be used during this period.

We hope that you will like our plan. We always appreciate letters discussing the things we are doing.

Playing an Ace

LAST month and the month before we asked you editorially and with a line under each full page of advertising to let advertisers know where you saw their ads when you wrote to them. Last month we fortified the request by enclosing with the issue a form postcard for you to use in making inquiries.

The card might have been an ace, judged by the friendly quickness with which you played it. We know

that you played it, because our advertising representatives have been looking for the card on the desks of our prospects—and they have found them. In two cases these little cards were directly responsible for renewal of advertising contracts.

Editors know no better feeling than that which comes with the realization that readers are playing the game with them. We know that you read Ben—not from cover to cover, every word of it—but that you do, in general, turn and examine every page of it, stopping to read those things which, in a busy day, catch your eye and command your attention. We know that you read the ads and act on the knowledge which you gain from them, for we have advertised in Ben ourselves and your response has always been very gratifying.

But when an advertiser receives a simple inquiry regarding a product which he has advertised in several magazines, and perhaps by mailing pieces, he has no way whatever to determine what caused the inquiry. We want you simply to tell him in an incontrovertible way what we already know.

It is not a one-sided request. Those of you who have had any personal contact with Ben Franklin Monthly know that we will play the game with you. You know that the amount of material which we can put into it for your pleasant uses cannot but increase in direct proportion to an increase in advertising revenue. A physical impossibility prevents any other course. We promise you that you will not be disappointed in the growth of the magazine which depends, perhaps more than you think, upon your playing your ace.

And this is a good place to thank with a great deal of fervour the Barber Printing Co. of Winston-Salem, N. C., for copies of four letters to advertisers requesting information, in each of which the name of Ben Franklin Monthly was very prominent. Some day we hope to take the Barber Printing Co. to lunch.

Ben and an Easy Chair

TALK seems to turn upon ourselves this month. But editorials must be written. It is a divine precedent, departure from which would be heresy. And when controversial questions do not (like the doe shot by the hunter in closed season just before the game warden came up) jump out and try to bite one, why seek them out? Why not, instead, chat with you?

Looking at a desk on which there is a pile of copy ready for the printer, a can of Imperial Cube Cut, three zinc etchings to illustrate McMurtrie's next article, several boxes of matches, correspondence which should be answered, a pin tray, scissors and paste pot (the editor's greatest friends in time of need) two derelict halftones, the identity of which we have wondered about absently for a fortnight, a bottle of atropin promising semi-darkness for a week or more, a pair of outworn glasses, pencils, pens, and half a dozen unread magazines, and from the desk to the chair in which welcome and unwelcome callers sit indiscriminately (that should be changed: a reversible chair-seat, now, would work wonders, cushion on one side and upstanding pins on the other!) we can readily understand what a man means when he says that he hasn't time to read his trade journals.

But another picture supplants this disorderly one. In place of a heaped-high desk, a fireplace or library table at worst; in place of a swivel chair, a sleepy-hollow thing with hollows made in just the right places by your own peculiar contour, a stool or even a dining-room chair, drawn out in front of it for your feet (this last only if your wife is busy in the kitchen) and you propped up there with the old brier bowl packed to the brim with Imperial, or Blue Boar, or P. A., or Tux, or Edgeworth,

or whatever your own joy smoke is, reading Ben to your heart's content.

In other words, has it ever occurred to you to let us send him to your house instead of to your shop? It is only a suggestion. If it sounds good to you, drop us a note with the home address, and tell your wife not to put him with her pile for the waste-paper man when he comes in.

Of the Function of Printing

PERHAPS you remember one of the best stories Hans Christian Andersen ever told in his fairy tales. A king was sought out by a weaver of beautiful garments who told the king that he would make him a suit of clothes so beautiful that it would be unseen by all who were unfitted for the responsibilities which had been given them. Only the worthy would be able to see this cloth of exquisite texture.

The king promised great bounty to the man and the weaver set to work. The story of this wonderful suit of magic cloth spread over his whole kingdom and the great monarch set the day of its completion as a holiday to be celebrated by a parade with him at its head in his new suit.

Day by day, as the man worked, the king and his courtiers visited the weaver. On the first visit each was amazed in his own mind at seeing no cloth at all on the loom, but knowing the power of this wonderful fabric, each (including the king) was ashamed inwardly at this evidence of his unfitness and afraid to admit that he could see nothing. And so each praised the material as the weaver guided them by pointing to its imaginary gorgeous colors.

Finally the great day came. The whole kingdom was agog, for all knew the story of the beautiful cloth and all expected to see their enemies brought to shame by being unable to see it.

The weaver undressed the poor king, throwing his old garments in a heap in the corner and adjusting the new and marvelous suit, while all of the courtiers and the king, more and more afraid to admit the evidence of their eyes, praised its colors, the graceful folds of the robe, and the king who wore it.

Trumpets blared. Horses pranced. A herald rode down the street announcing the coming of the king. And, as the proud potentate strutted along between dense masses of people a great hush fell on the multitude, for the evidence of every pair of eyes there told its owner that he was unworthy of the trusts which had been reposed in him. Then, urged on by their fear, all raised their voices in loud praise of the king's clothing.

Until a little child, breaking loose from his mother's grip, ran out where he could get a full view of his king, and in loud astonishment cried so that all could hear:

"Why, the king is naked!"

Whereupon he was promptly spanked and put to bed.

* * * * *

Now a fable must draw a moral, else it becomes that thing to be shunned by all true business men in working hours,—idle pastime. ("We waste too much time here," says the earnest association member, "talking about golf, and old books, and etchings, and how to make the walls of the nursery please the eyes of the child, and what constitutes a beautiful woman. What we should be doing is getting down to business. Pep! Enthusiasm! We should be boosters, not idlers!") Ah, well! There is a sort of a moral, though the story is its own justification. You remember, better than the story, perhaps, the time-honored phrase, "The art preservative of all arts."

Today it covers soap labels, newspapers, auction bills, income-tax forms, celluloid campaign buttons, bill-boards other than those done by Maxfield Parrish,—O, and a thousand other things, useful and useless, beautiful and ugly. They have places—good places, most of them. But let's get away from that all-inclusive phrase, which Goldberg could very aptly qualify with his universal slogan.

For here and there a little child breaks away from his mother's hand and cries:

"Why, Mother, that's not art. That's printing!"

An embarrassing situation, to say the least.

Why Not Competitive Bids?

FOR years the printing industry has been told that its members should scorn to bid on jobs offered by prospects who are known to be asking bids from other printers. The man who has asked for such bids has had contumely heaped upon his head. Regardless of his intelligence and business good sense, he has been classed with the seemingly horrible beast "the shopper" and theoretically relegated to the limbo of indifference.

This principle is brought out forcibly in a recent editorial in the *Typothetae Bulletin*, which has always advocated refusal to bid on jobs. In the editorial an incident is related in which Buffalo printers refused to bid on such a contract, both because it was known that bids were asked of several printers and because the customer stated that costs would be checked in his own cost department. One Buffalo printer wrote the prospect a stinging rebuke in which he called the request for bids an insult, especially pointing out that he did not care to do business with a firm which had so little confidence in him that it felt it was necessary to check his bills.

Ben Franklin Monthly checks its bills. We hope that our subscribers check theirs, too, for we want them to be successful enough in business to pay our invoices when they are due. Upon a time not long since when our publishers considered changing printers, bids were asked and received for the work from other printers who were capable of handling the job.

In an exactly parallel situation, if we were building a house, or if you were building a house, estimates would be asked and received from contractors. They would be approximate estimates. You would not, and we would not, expect them to be exact. And we would check the contractor's bill after the building was completed with as much intelligence as in us lay.

Is the printing industry so different in its "special order" functioning from the building industry that a different order of procedure should apply?

Printers are human organisms. It is as absurd to say that no printer ever cheated or that no printer ever made a mistake in his figures as it is to heap the same unqualified praise upon plumbers, the butt of joke sheets since time immemorial.

Printers *should* bid on jobs. That is didactic but it seems obvious. They should make *approximate* estimates, and let it be clearly understood that the figure given is not an exact price. They should include specific estimates for paper and ink costs, making notations of the quality proposed, and suggest to the prospect that the same specifications be demanded from competing bidders. Samples of work denoting prospective quality should be submitted with the estimate, that there be no question about that. And if the customer says he is going to check your bill, in Heaven's name welcome the business sagacity and soundness of the man you are dealing with, since that fact itself is not without significance as to his credit rating.

CHICAGO

DISCUSS U. T. A. MEMBERS' DUES

The question of how membership dues in the U. T. A. should be assessed was the paramount subject of discussion in the sessions of that organization's annual Executive Committee meeting, held April 12, 13 and 14, at the Drake Hotel, Chicago, objection having been raised against the present system of levying dues on the basis of the mechanical payroll as unequitable. Following detailed analyses of the situation and various plans suggested by committee members, the following resolutions were proposed and adopted:

"Be It Resolved, That in harmony with the expressions here made, the Executive Committee declares unequivocally for the continuation of general services available to all its members; and

"Be It Resolved, That in view of information here developed, an effort be made to report to the Washington convention a revised plan for the payment of dues as nearly equitable as possible, with the continuance of complete service to members; and

"Be It Resolved, That this matter be referred to the Executive Council with a request that it make the necessary study and report."

Other matters brought up for consideration were the questions of U. T. A. services to non-members, payment of dues of dropped members, revision of membership application blanks, help-wanted ads in the

Typothetae Bulletin, change of the U. T. A. emblem, and the retail price list, in connection with which was passed a resolution empowering President Engle to appoint a committee to confer with various paper mill heads involved in the recent Detroit controversy.

A ten-story structure for lease to printers is being put up on the northwest corner of Van Buren and Jefferson streets by James T. Igoe, of the James T. Igoe Printing Company. Space in the new building, which is 100 x 125 feet, has already been leased by several printers. The upper floors will be occupied by Stearns Brothers & Company, the Offset Printing Company, J. L. Harding & Company, the Simplex Printing Company, the Binney Galvin Printing Company and the James T. Igoe Printing Company. A part of the store floor will be occupied by the Queen City Printing Ink Company.

The building is to have an attractive entrance façade, marble floor, walls and ceiling and three large elevators. It is to be of red brick in a heavy concrete construction, and will have light on four sides. E. P. Strandberg & Company are the general contractors, and Alfred Alschuler the architect.

The Drucker & Kelly Company, having outgrown their space at 538 South Clark street, have moved into more commodious quarters at 175 West Madison street, where they will continue business with greatly increased equipment.

In addition to their printing and engraving service, Drucker & Kelly are offering now complete direct-by-mail and house-organ services under the direction of Mr. Leo J. Reynolds. The Drucker & Kelly firm has shown remarkable growth, having been organized only seven years ago.

Charles Edwin Wells, local printer and publisher, died April 17. Funeral services were held on the twentieth at the family residence in Wilmette. Mr. Wells was 64 years of age, and had been in the industry for many years.

DR. RINDFUSZ JOINS TYPOTHETAE STAFF

Dr. R. E. Rindfusz has resigned his position as secretary of the American Writing Paper Company and assistant to the president, to take a place on the staff of the United Typothetae in the role of special representative.

To most of our members, Dr. Rindfusz needs no introduction. His enthusiastic advocacy of standardization, his work for mill brands, and his many co-operations with the Typothetae while in his former position have brought him before most of our members. To many of us he has stood as the personal embodiment of the broad-minded and constructive policies of his former chief, Mr. Galliver. We can be sure he brings to Typothetae the same enthusiastic loyalty he has always shown.

In coming to Chicago, he is returning home, for he is a mid-western man. Born on a farm in Indiana, he attended its public schools and taught both in country and village. He has taken in Oberlin College the degrees of A. B. and A. M. From the University of Illinois he received the degree of Doctor of Philosophy in chemistry. He has taught chemistry in Houghton College, Houghton, N. Y., in Oberlin College and in the University of Illinois. Before going to the American Writing Paper Company four years ago he was teaching organic chemistry in the University of Illinois, where he was making for himself an enviable record as a teacher, a research

The Story in a Nutshell

Emerson (or perhaps it was our Fra Elbertus) said: If a man can preach a better sermon, write a better book, or make a better mouse trap than his neighbor, though he build his house in the woods, the world will make a beaten path to his door

Appreciative buyers of good typography have found the beaten path leading to the plant of Superior Typesetting Company...specialists in monotype, linotype composition, makeup and the better grade of handset typography...located at 732 Federal Street, Chicago...call Harrison 2755...silver tongue will answer the phone and put you in touch with one of our courteous job-printer salesmen

director and a consulting chemical engineer. Mr. Galliver heard of him and in 1919 engaged him as chemical director for the American Writing Paper Company. In less than a year he had added to this the office of assistant to the president, and a year later that of secretary to the company. Although he gave most of his attentions to the larger problems of the company and the industry, he never dropped his direction of the chemical engineering work. Just now when Typothetae is taking up engineering as applied to printing, Dr. Rindfusz becomes a valuable acquisition to the headquarters staff. He brings a ripeness and breadth of experience, a wide acquaintance, first-hand knowledge of conditions, and a maturity of conviction as to the needs of the industry.

In order that these may be utilized to the fullest extent he will not be particularly identified with nor limited to the work of any specific department, but as a staff officer, as it were, will devote himself under the direction of Secretary Miller and the Executive Council to the many special problems that so frequently arise. Formerly there has been no one available for this class of work, and the international office is taking a decided step forward in providing for these needs.

SIMONS IN NEW PLANT

Sam Simons, who has been up in Waukegan for a couple of months recovering

from an illness, has recently returned to Chicago in the best of health. So much so, in fact, that he has established a business of his own at 712 Federal street, to be known as the Simons Typesetting Co. He will furnish machine composition and makeup to the trade.

It is scarcely necessary to mention Mr. Simons' previous connection with the Perfection Linotyping Co. and more recently with the Kerr-Simons Typesetting Co. His long experience and excellent work in this business have made him well known to Chicago printers.

Associated with Mr. Simons in his new venture is Herman Holleb, who some years ago demonstrated his business fitness by working his way up from errand boy to assistant to the secretary and treasurer of the Peterson Linotyping Co., whom he left to enter the service during the world war. Since then he has been constantly with Mr. Simons.

The company is starting with brand-new equipment, and will offer the trade a wide assortment of faces, including the latest designs.

NEW TYMPAN PAPER PROMISES LARGE ECONOMIES

A new tympan paper, sampled in this issue in the insert of the Plant, Theis and Gould Paper Co., promises such great economy in the operation of both flat-bed and rotary presses, that it seems deserving of special attention. Revolution Duplex Tympan is an unusually tough waterproof

and grease proof sheet which in many cases eliminates entirely traveling tympan rolls.

The sheet, which is controlled exclusively by Plant, Theis and Gould, has been tried out for many months in several of the largest printing plants in Chicago, who have reported it entirely successful. One of the largest magazines in the country has reported a run of 222,000 without a stop of the press. One large color printing house reported to the company that with the ordinary draw sheet in conjunction with a running tympan they would have changed the draw sheets sixteen times in a long run, whereas the first time they used the new tympan paper they made the run with only one change, thereby increasing the output of the press twenty-seven percent.

The new equipment for the plant of the American Typesetting Corporation has arrived, and is being installed and put in operation at the firm's new location in the Thom building. The process of moving from the present location will be a gradual one, and it is expected that it will be carried on without stopping work.

The Chicago Composition Association has determined to devote a period of three months to a campaign to bring about better conditions in the Trade Composition field here. During this time it will make a determined effort to reorganize the association on a new basis.

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UNITED STATES AT LARGE

EXHIBIT LATE EIGHTEENTH CENTURY PRINTING

By a Staff Correspondent

The Grolier Club in New York City held a meeting on the evening of April 19 to introduce an exhibition of books by William Bulmer and his contemporaries. To this meeting the club invited the members of the American Institute of Graphic Arts.

The books were assembled from the library of the Grolier Club and by loan from the private libraries of its members. In addition to books printed by Bulmer, were volumes printed by Bensley, McCreery, Johnson, and other printers of the period. Included were the famous Shakespeares printed by Bulmer, and the various works by Thomas Frognall Dibdin.

The principal address of the evening was made by Mr. Henry W. Kent, the president of the club, who spoke of the Bulmer period, in and around the year 1800, as constituting the true renaissance of British typography. He did not feel this term was so accurate when applied (as it is so universally) to the revival of fine printing initiated by William Morris.

The printers of the Bulmer period had the advantage, he said, of a number of improvements in the mechanics of printing many of which came to a head at about the same time—the development of a metal press, the invention of composition rollers, the bettering of printing ink, and so forth. This enabled the printers of the time to attain more even color, better registration in back-up, and greater uniformity of im-

pression; and enabled them to use satisfactorily types of smaller point sizes than had before been practicable.

Mr. Kent, and a number of other speakers, praised the work of Rev. T. F. Dibdin, who did so much in the field of scientific bibliography, and so much to encourage the appreciation and collection by wealthy bibliophiles of the typographic masterpieces of earlier days. It was mentioned that Updike had referred to him as rather dull and inaccurate, but the sense of the meeting was that he made a great fundamental contribution to bibliography. He gained lasting fame through his edition of the Ames-Herbert "Typographical Antiquities," through his compilation of the "Bibliotheca Spenceriana," and as the author of the "Bibliographical and Antiquarian Tour." He was also responsible for many other works on bibliographical subjects.

J. Thompson Willing spoke for the institute in appreciation of the opportunity for its members to view the exhibition. S. H. Horgan called attention to the development during the Bulmer period of white line engraving by Bewick, color printing by Baxter, and other reproductive processes. Among others who took part in the discussion were Frank Weitenkamp, F. W. Goudy, and Douglas C. McMurtrie. The latter expressed the opinion that if there was any typographic renaissance toward the beginning of the nineteenth century, it should be credited to Baskerville, the work of the Birmingham printer being infinitely superior in style, particularly in the composition of title pages, to the books by Bulmer and Bensley.

The presiding officer was William B. Osgood Field. After the close of the meeting a supper was served, and further opportunity allowed for inspection of the volumes.

Mr. S. L. Willson has been appointed to the temporary presidency of the American Writing Paper Company, following the resignation of President George A. Galliver, who was also a director of the company. Mr. Willson, who has been general manager, will be elected president at the company's annual meeting on April 24, it is expected.

Etchings by Rembrandt, Dürer, Meryon, Whistler and other masters, which formerly comprised three private collections, will be sold at auction May 3rd at the Anderson Galleries in New York, following their exhibition there during the last week in April. Among the ninety works to be sold are several lithographs by Whistler and a number of English sporting prints in color.

Mr. Henry Ellis has accepted the secretaryship of the Milwaukee Typothetae, the position left vacant by the resignation of Mr. Walter G. Penhallow, who is to be manager of the Cleveland Graphic Arts Club. Mr. Ellis, who was secretary of the New Orleans Typothetae, will take over his new work some time this month. F. A. Berger, former cost director of the New Orleans organization, fills the place left by Mr. Ellis.

TO ATTEND PRINTERS' CONGRESS

Twenty-five official delegates, representing nine continental countries, have been appointed to attend the interna-

tional printers' congress to be held in Gothenburg, Sweden, June 4, 5 and 6.

The list includes such prominent European printers and publishers as Messrs. R. A. Austen-Leigh, J. C. Coppock, H. Rivers-Fletcher, and A. E. Goodwin, of England, and Messrs. Gabriel Delmas and Louis Danel of France.

Other national delegates appointed are: Messrs. Wald. Zachrisson, Bo Löfgren, Carl Z. Haeggström, and Harald Nyholm, of Sweden; P. Busch, K. Rosendahl, Ejnar Levison and Jul. Wreschner of Denmark; A. V. Nylander, Lauri Lyytikäinen, Eugène Nygren and Vainö Puokka of Finland; A. J. Hanssen, A. Grndahl, J. Dreyer, and J. Kr. Myklebust of Norway; Isidor Kner of Hungary; Friedrich Jasper of Austria, and George F. Hussey of Australia.

Fifteen alternate delegates have been chosen by Sweden, Denmark, Finland and Norway.

Delegates from other countries are being appointed and will be announced later.

BOOK CONNOISSEURS MEET

A number of prominent European printers, publishers and bookbinders were in attendance at the International Congress of Librarians and Booklovers, which was held recently at the Sorbonne in Paris, under the direction of M. Louis Barthou. The congress, which was held first in 1900, was conceived as a decennial meeting. Its last previous occurrence was in 1910, the 1920 meeting having been postponed because of the war.

A broadened purpose on the part of the congress, which has been limited heretofore to librarians, is evidenced in the last meeting, to which were invited not only librarians but printers, publishers, authors, and book collectors; the aim having been to include all who are interested in the production of books.

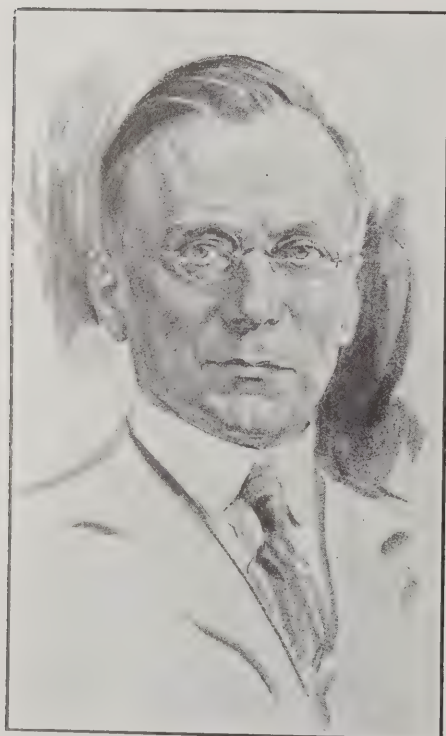
Several interesting exhibitions were arranged for, including a collection of French works from 1870 to the present, the famous Dutuit collection of printed books and manuscripts, exhibits of binding, music printing and technical work, and an exhibition of bookcraft from its beginnings.

The International Trade Composition Association will hold its second district conference at the Lincoln Hotel in Indianapolis the 17th and 18th of this month. Its third district meeting will take place on the two following days at the Hotel Savery of Des Moines.

Walter K. Tews, secretary of the Grand Rapids Typothetae, is now secretary-treasurer also of the Photo-Engravers' Club of that city, an organization created recently. Its president is Oscar Tandler.

CANADIAN ORGANIZATION THRIVES

Mr. W. W. Southam was elected president and Mr. J. R. Henderson vice-president of the Graphic Arts Section of the Canadian Manufacturers' Association at its second annual meeting, April 4, in Montreal. Other officers elected for the coming year are: Mr. G. M. Markham, treasurer, and Messrs. F. E. Fontaine, W. A. Desbarats, G. E. D. Cornell, C. G. Brown, A. B. Chaffee, T. P. Thornton, E. Daoust, Ed Sawyer, Thos. Mitchell, Jos. Brosseau, F. Baron, A. D. Anderson, T. V. Bell and R. W. Lovell, executive committeemen.



S. L. WILLSON

The executive committee's annual report showed the organization to be in excellent financial condition, current accounts and debts being paid in full, with a cash surplus of \$2,000 on hand. Good progress along educational, membership and labor lines was made also during the past year.

PRINTING HEAD RETIRES

Otto Zahn, formerly president of S. C. Toof and Company of Memphis, resigned recently to retire from business. He had been with the firm for forty years, and president for the past five years. Mr. Zahn's plans are to drop business entirely and spend several years in foreign travel. St. Elmo Newton, former vice-president of the firm, has taken Mr. Zahn's place at the head of the company.

The Pfeifer Show Print Company of Columbus, Ohio, has purchased a tract of land 60 x 157 feet, fronting on Fulton street, and began early last month the erection of a commodious two-story building, which will be the new home of the plant.

Joe C. Cooper and Frank Tobias are the owners of the new East End Printery, 2624 East Tenth street, Indianapolis, an establishment for the production of general commercial printing.

Both Mr. Tobias and Mr. Cooper have been associated with the printing industry for many years, the former having been in charge of the apprentice division of the International Typographical Union, and the latter superintendent of production in the U. T. A. School of Printing at Indianapolis.

Following the lead of the Amalgamated Clothing Workers of America, who have established successful labor banks in New York and Chicago, the Printing Trades Council of Buffalo recently drew up plans for a labor bank in that city. The organization of the new bank has been completed except for the naming of the officers, and will be open for business as soon as the capital and surplus of \$150,000, subscribed by members of the Buffalo labor unions, is paid in. The new bank will be known as the Central Labor Bank.

C. F. Crawford, of the A. B. King Company, spoke on "Industrial Arbitration in the Printing Industry" at a meeting of the Commercial Printers' Group of the New York Employing Printers' Association, April 18, at the Advertising Club. General discussion of the subject by the members followed Mr. Crawford's talk.

A large attendance of celebrities in the printing world marked the New York Employing Printers' Association's "Old Timers' Night" at the Hotel Astor April 16. J. Linton Engle, president of the U. T. A., and J. Clarke Acton, chairman of its executive council, were among the speakers. William Pfaff of New Orleans was in charge of entertainment.

Other well-known guests who addressed the meeting were: Albert W. Finlay of Boston, Fred W. Gage of Battle Creek, William V. Parshall of Detroit, and Frank S. Crane of Topeka.

A large tract of land, 625 x 195 feet, has been purchased by the American Paper Manufacturing Company in Kansas City as the site for a paper products manufacturing plant, which is expected to be completed by July 1. The main building of the structure, which will house the

160-foot-long mixing machine, will be 52 x 226 feet in size. A daily output of thirty tons, at the outset, is planned. The cost of the site, which is in North Kansas City, was \$15,340.

TO PUBLISH FRANKLIN VOLUME

The Dill & Collins Company of Philadelphia will publish an unusual work on the printers' saint in commemoration of the two hundredth anniversary of his advent in Philadelphia in October of 1723. Reproductions of numerous portraits, engravings and paintings for the volume, which is to be a pictorial life of Franklin, have been collected by Walter Rowlands, head of the Fine Arts Department of the Boston Public Library. The book will be designed and decorated by W. A. Dwiggins.

The Ault & Wiborg Company of Boston has leased new and larger quarters at 389-391 Atlantic avenue. They will occupy the new building as soon as the necessary alterations are made, which will be in the near future.

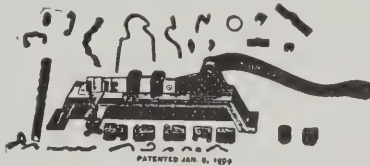
"Extra Cylinder Press Profits" is the title of a fifty-page book published by the Dexter Folder Company, 28 West Twenty-third street, New York. The book, which

is distributed free of charge, contains a large amount of interesting and informative data on automatic press feeders, reproductions of many letters from printers, indicating their satisfaction with the feeders, and several illustrations showing the automatic feeders in the pressrooms of large printing concerns who have used them advantageously for some time.

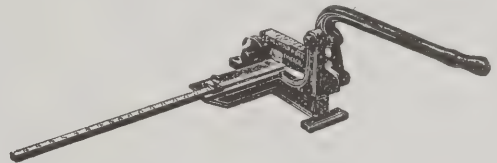
Public Printer Carter and several department heads of the government plant watched the Intertype Corporation's four-reel motion picture shown recently at the Government Printing Offices. The picture, which depicts the construction and manufacture of the Intertype, has been shown in a number of high schools and printing schools throughout the country.

A loss of \$100,000 was sustained by the C. B. Nicholson Printing Company of St. Louis in a recent fire.

Mr. Frank A. Borchers has been elected vice-president and secretary of the Seaman Paper Company, succeeding Mr. Louis H. Bigelow, who resigned his position as secretary and director of the company. Mr. Bigelow has been associated with the Seaman Paper Company for nineteen years.



Eureka Steel Rule Bender



Hercules Steel Rule Cutter

Steel Cutting, Creasing, Wave and Perforating Rules

CUTTING RULE

2 Pt. Center Face
2 " Side "
3 " Center "
3 " Side "
4 " Center "
4 " Side "
6 " Center "
6 " Side "

Temper: Soft, very soft, hard

CREASING RULE

2 Pt. Round Face
3 " " "
4 " " "
6 " " "
8 " " "
10 " " "
12 " " "

This Rule can be had in Round or Flat Face

WAVE RULE (Soft Only)

2 Pt. Fine	2 Pt. Medium	2 Pt. Coarse	2 Pt. Long Wave
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All above 25 cents per foot

PERFORATING RULES

6 Tooth		12 Tooth
8 Tooth		18 Tooth
Soft	Hard	Bright and Hard
2 Pt. at 20	25	30
3 Pt. at 25	30	35

STEEL CROSS CUT PERFORATING RULE

2 Point at 65c per foot. Furnished in 4 ft. fonts cut L. S. at \$2.85 per font

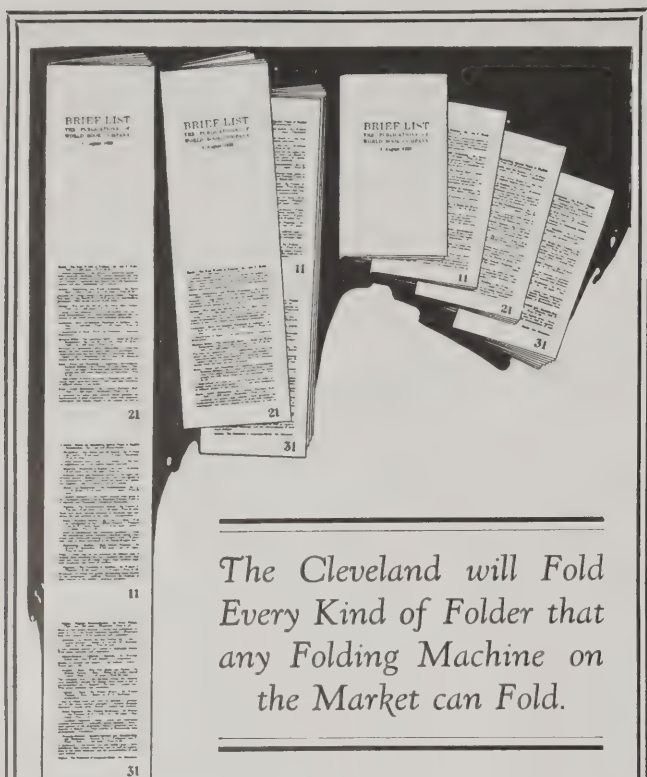
STANDARD HEIGHT

Cutting Rule 15-16 in.

Creasing Rule Type High

Telephone Lincoln 1774

J. F. Helmold & Brother
1462 Custer Street
CHICAGO



The Cleveland will Fold
Every Kind of Folder that
any Folding Machine on
the Market can Fold.

Folding an 80-Page Booklet in One Form on the Cleveland

Above is a simple, yet graphic illustration of what you can do when you have a Cleveland Folding Machine in your bindery.

See how easily an 80-page booklet is handled. First you have the type matter printed in one form on the press, folded in gang formation on the Cleveland, cut, inserted, cut again and inserted—one printing, one folding and two inserting operations completing the job.

This is booklet production placed on a basis that is profitable to you, that helps you to give your customers quick service, that permits you to "make the grade" on their rush jobs—and makes them think of you as a printer with a first class organization.

For speed, accuracy, simplicity, labor and money-saving—sheer all-round excellence in folding—the Cleveland Folding Machine enables you to get the maximum in results.

Write for our catalogue and literature describing other desirable features of the Cleveland.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY:
1929-1941 East 61st Street
CLEVELAND

NEW YORK: Aeolian Building CHICAGO: 532 S. Clark St.
BOSTON: 101 Milk St. PHILADELPHIA: The Bourse

Represented by Printers Machinery-Supply Co., San Francisco, Los Angeles, Portland, Oregon and Salt Lake City; Barnhart Brothers & Spindler, Seattle.

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.

More from Mr. Goudy on Initials

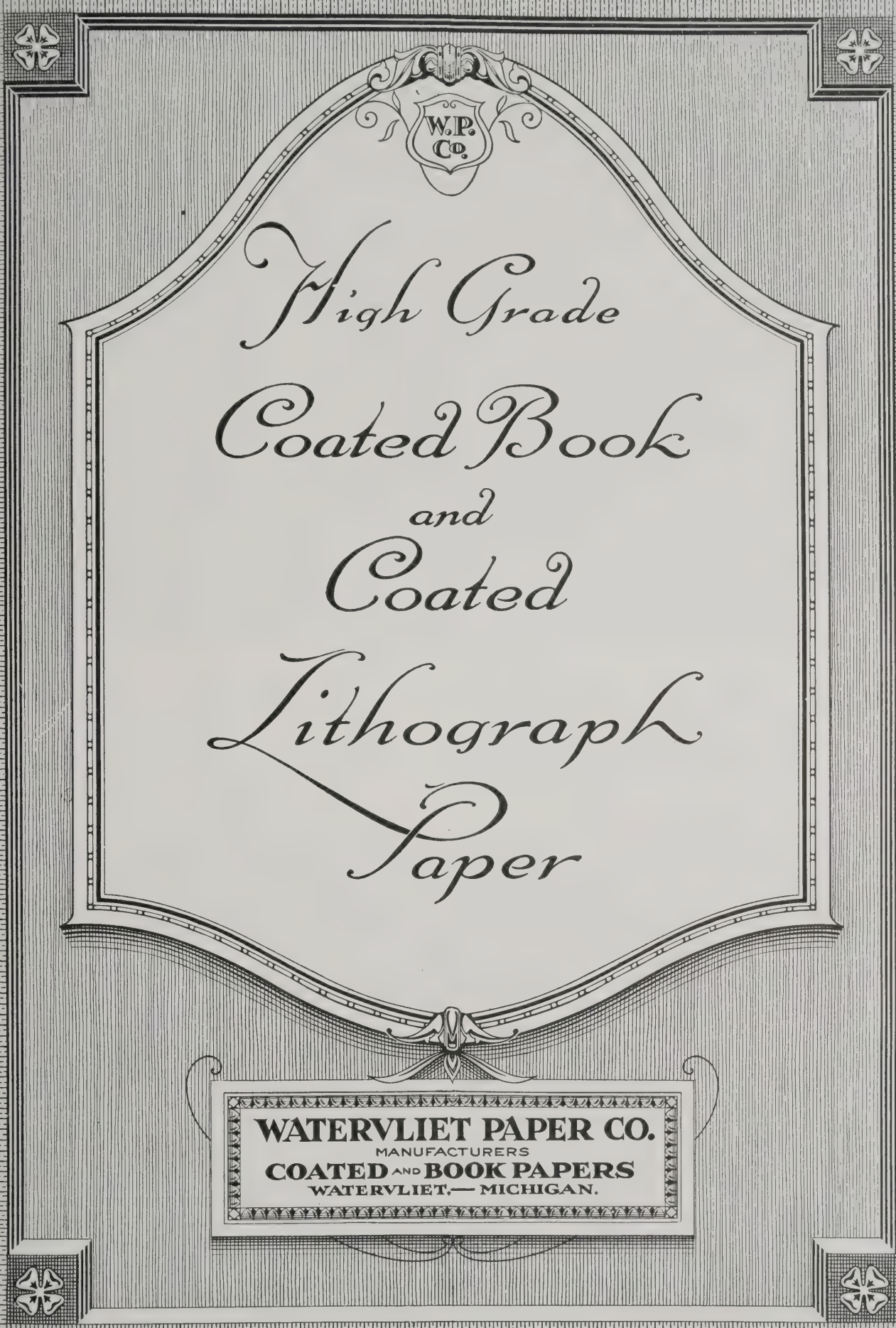
ON PAGE thirty-two of this issue, in a letter from Mr. Douglas C. McMurtrie, there is a brief discussion of initial letters based on Mr. McMurtrie's article in the April issue of this magazine, in which several, including Mr. Frederic W. Goudy, art director of the Lanston Monotype Machine Co., take part. It is gratifying then, while the subject is doubtless of freshly aroused interest in the minds of our readers, to be able to reprint an article on the same subject which Mr. Goudy wrote some time ago for *Monotype*. He writes:

Typography to be good must be thoughtful, its beauty organic—a development of its construction, and not merely the result of adventitious aids. It requires even more than the tasteful use of ordinary materials. Good typography is usually simple in construction. It does not follow, however, that simplicity implies poverty of invention; but simplicity does imply the elimination of everything not necessary to the beauty of the result sought, or the fulfilment of its purpose. Nor does simplicity preclude the possible use of some highly-elaborate detail that contributes to the beauty of the arrangement as a whole, such as an ornamented capital or line of lettering more decorative than prim types. These items are mere details of a scheme which in general may be simple in conception.

An initial letter is seldom absolutely *necessary* or essential to any piece of printing. It is an item that contributes merely to the appearance of the work. If its use adds materially to the beauty of the typography, there can be no excuse for failing to take advantage of the opportunity to gain that additional beauty. The term "beauty" in general belongs to objects of sight as describing the quality of agreeableness, and depends only upon an act of vision: it is ultimate. There is, however, another form of beauty that arises from its use and destination, our nature seemingly relishing the appearance of anything that fulfills some good and useful purpose. Certain objects are beautiful in themselves because of the nobleness of their original purpose, or because their dignity enhances the pleasure we take in viewing them. But to add an ornamental capital, beautiful in itself, in no way ensures greater beauty of the whole, unless it be congruous; that is, exhibits a proper relation between the typography, the subject treated, and its decoration. In making this assertion, a feeling of complete harmony between these items mentioned is meant, and not that the decoration itself need be in consonance with the *meaning* of the matter presented. For example, when William Morris was criticised for using a border of grapes and grape leaves, with a floriated initial, in the magnificent Kelmscott Chaucer, on that page beginning "Whan that Aprile with his shoures," he answered in substance that he was *decorating* a page and not illustrating a botany or book of nature; and because grapes are not an April fruit there was no reason why a decorative use of them should not be made, if in complete harmony with the typography; which in turn we will assume was suited to the matter itself. Cobden-Sanderson has said: "Beauty is the aim of decoration, and not illustration or the expression of ideas."

I think, however, that congruity does somewhat regulate the kind of ornament as well as its quantity, and it should take into account the nature of the subject presented, up to a common-sense point at least—an essay on war would more properly bear ornament relating to war than that relating to the arts of peace. On the other hand, an article on war with decorations in harmony with the typography would be cor-

Continued
on page 44



W.P.
Co.

*High Grade
Coated Book
and
Coated
Lithograph
Paper*

WATERVLIT PAPER CO.

MANUFACTURERS

COATED AND BOOK PAPERS

WATERVLIT,— MICHIGAN.

*International Newsreel Photo.*

BACK AT THE STONE

When Warren Harding was in New York April 24, he thought he'd like to make up a news page again. So here he is after the theatre putting a page of the New York Tribune to bed, while Mrs. Harding stands by with a cartoon showing Warren swimming in a World Court pool and says, "Where are you going to put this, Warren?" Labor difficulties were avoided when Warren assured the foreman that he held a Union card.

*International Newsreel Photo.*

THE WORLD'S LARGEST PROOFROOM

At least we have become accustomed to using superlatives when talking about Uncle Sam's print shop. Here is a young army of green eyeshades doing duty over proof of the Congressional Record for the Sixty-Seventh Congress in the Government Printing Office.

Used where **QUALITY** and **SPEED**
in taking Proofs are most needed

Send for a list of the more recent installations
of these presses. Sold largely with-
out personal solicitation

VANDERCOOK

Rigid Bed

Composing Room Presses



COMPOSING ROOM CYLINDER
Two Sizes—17 x 25 and 25 x 25



ROLLER SERIES PRESS
AUTOMATIC INKING
Sizes, 10 x 24 and 12 x 24
HAND INKING
Sizes, 12 x 24 and 14 x 24

Principles of Construction—Rigid, immovable bed. The moving parts are the lightest parts. Minimum floor space required. Automatic Inking. Large ink plates and no fountain. Double acting vibrator and parallel riders. Under feed. "Safety Grippers." Accessibility and simplicity of all parts. "Unit" construction.

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(Originators of the Modern Proof Press)

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CHICAGO, ILL.

London, Baker Sales Co., 21 Faringdon Avenue

New York City service station, American Steel Chase Co., 122 Centre Street

Challenge Pressed Steel Galleys



Always Specified by
The Galley-Wise Printer

They are made
in all standard
job, news and
mailing sizes
including 13 ems
plus one-point
and 26½-ems
plus two points.
Special Sizes
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**The Best Steel
Galleys Made**

No Possible Chance
for Sides to Scratch
Type, Rules or Cuts

Noted for their Accuracy, Smoothness, Lightness and Durability

Sold by All Live
Supply Dealers

The Challenge Machinery Co.

Grand Haven, Mich.
Chicago New York

Twenty Years

¶ Twenty years, by itself, means only a change of calendars. Twenty years of helping folks in the business world means something else.

¶ Twenty years ago, we had our first customer. Recently this first customer paid us one of his regular visits. He saw us laying out our house organ and wrote this on a piece of scratch paper:

¶ "In the grouping of type faces, Ben Pittsford has a master hand."

¶ Morals are obvious and preachy. But isn't there a real argument here for the buyer of typography?



BEN C. PITTSFORD COMPANY
Chicago

Typographers

More from Mr. Goudy on Initials

(Continued from page 40)

rectly adorned although expressing no hint of war. It should, however, suggest no conscious thought of peace.

The use of an ornate initial in connection with any piece of typography in which type, decoration, proportion, etc., do not receive equally the most fastidious and scrupulous care and attention may be questioned, since properly it constitutes a mere detail of construction and may prove more important than the thing decorated. It alone receives the extra care and thought that belong equally to each of the several details making up the whole of which it is but a single part. No matter how beautiful, intrinsically, the initial may be, if so ornate, or so large, or so badly placed that it diverts the attention from the author's thought to it for its own sake, it is misused and out of place.

Passing from this brief inquiry into the ethics of the subject, a word or two on the early use of initials and the writer's own practice in designing them may not be out of place. The early printers did not employ printed initials—they possessed no engraved blocks for the purpose. To deceive their readers they attempted to make their books as nearly as possible like the manuscript books that preceded printing and upon which they patterned them. They left spaces in the printed text commensurate with the importance of the initials and versals required, later to be *painted* in by an artist, a member of a guild which made such work its particular craft. These painted letters were frequently rich with burnished gold and colour, making pages that rivalled even the illuminated manuscripts that were produced for years after the invention of movable types. Many printed books of the fifteenth century are extant in which the spaces for these ornamented capitals remain blank. As printing became more familiar to the ordinary readers, decorative capitals were engraved on metal blocks that could be printed with the text in the same colour. Occasionally these were lifted out of their places in the form while the next types were inked, the capitals themselves inked separately in another colour, and then carefully replaced in the form, thus enabling the pressman to secure register and a print in black and colour at one impression.

Ordinarily an initial—that is, the actual letter itself, irrespective of its ornament—should be of the same face as the type of the text. It should at least agree with it in style and character. It also should be large enough to hold its own, neither overriding the text nor in turn being robbed of its own importance. Its decoration should be so designed that it shows clearly it was made for that particular letter and that either letter or decoration would be incomplete alone—that is, it must not be merely a letter placed upon a decorated space, but letter and decoration should be properly related to each other.

Occasionally only, an initial may be pictorial. A picture demands attention for itself. Conventional decoration gives an impression of agreeableness or pleasure without demanding specific attention; but it must meet and permit analysis as art even though it may not specifically invite such an analysis.

As to its form, the writer's personal preference is for the square. In any event, it ought, if not square, to conform to or echo the rectangularity of the page which bears it. This detail determined, the question of background arises: shall it be solid black, or stippled grey in tone, the letter itself in white; the decoration in outline, the letter in solid colour; the letter in the centre of the block, or in the upper right-hand corner; a line or lines as a border about the whole, or left irregular in outline?—questions that demand decision in quick succes-

On All Runs for Sixteen Years

THE ROCKWELL AND CHURCHILL PRESS
FOUNDED 1858
THIRTY-NINE ARCH STREET
BOSTON, MASS.

June 14, 1905.

Cross paper Feeder Company,
Boston, Mass.
Mr. H. A. Phinney,
Managing Director.

Dear Sir:-

We have had one of your Continuous Automatic Feeders in use for more than a year. We have used it on all kinds of work and on both long and short runs, and have found it of equal value on both. It has exceeded our expectations, especially on runs of 500 and 1000, and has materially increased the output of the press to which it is attached.

The fact that you are equipping two new Miehle presses which we have just installed, with the Feeders, shows our appreciation of them, and their value to the office.

Yours truly,
The Rockwell Churchill Press.
Edith Churchill

THE ROCKWELL & CHURCHILL PRESS
PRINTERS
CATHOLIC BOOK
COMMERCIAL &
LAWN WORK
270 CONGRESS STREET
BOSTON, MASS.

June 28, 21.

Dexter Folder Company,
20 West 23rd St.,
New York, N. Y.

Gentlemen:

Our experience with the Cross Continuous Feeder shows an increased output of from 20% to 30%, depending on kind of stock and length of run.

We run our feeders on everything that they will take, from 250 copies up.

Yours very truly,
THE ROCKWELL & CHURCHILL PRESS.

JND/D



Sixteen years ago the Rockwell & Churchill Press of Boston wrote: (June 14th, 1905 letter reproduced above)

"We have used it on all kinds of work and on both long and short runs, and have found it of equal value on both. It has exceeded our expectations, especially on runs of 500 and 1,000, and has materially increased the output of the press to which it is attached."

In June, 1921 they wrote again as follows:

"We run our feeders on everything that they will take, from 250 copies up."

THIS booklet "Extra Cylinder Press Profits" gives a composite story of thousands of Automatic Feeder users throughout the world. The edition is limited—secure your copy NOW.

DEXTER FOLDER COMPANY

28 WEST 23RD STREET, NEW YORK

Feeders, Folders, Cutters, Stitchers, Bundling Presses

CHICAGO

PHILADELPHIA

BOSTON

CLEVELAND

ST. LOUIS

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San Francisco & Los Angeles, Cal.

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Atlanta, Ga.

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CYLINDER PRESS
PROFITS**

Just Printing Service

Books, newspapers, catalogues—any kind of printing you wish just as you want to have it and with the greatest speed.

Having satisfied so many and gained their good will is an assurance you may appreciate.

We await your orders

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523-531 Plymouth Court, Chicago
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Private Exchange to all Departments

Coming

The Art and Mystery of Typography
by Frederick W. Goudy

A Treatise on Advertising Typography
by Fred S. Bertsch

A Famous Dutch Type Foundry
by Douglas C. McMurtrie

An International Bureau of
Master Printers
by R. A. Austen-Leigh

and others as fine from many of the world's master printers. The leading minds in the world's printing industry are now contributing their knowledge to the readers of Ben Franklin Monthly.

*You Cannot Afford to
Miss a Copy*

Ben Franklin Monthly

440 South Dearborn Street
CHICAGO, ILL.

sion. One requisite the writer insists upon—legibility, even here. There are times when the decorative quality of a line of lettering is of greater value than easy legibility. Yet this should not be made an excuse to deform letters for the sake of expediency nor to draw any of unusual or unfamiliar shape.

Examine the use of initials found in the printing of today. What you will find will cause you the utmost astonishment.

Better Than Straight Sales Talk

THE business man who realizes that it is not necessary to talk business all the time, to enthuse all the time, to sell all the time, to boost all the time, but that in any business day or any business pursuit there are moments to spare for being simply human has struck a trail which is at least pointed toward happiness.

There is at least one such man connected in some way with the Allied Paper Mills, for the April letter to the salesmen of that concern begins with nothing more business-like than a little essay, very well done indeed, on "The Restlessness of Spring," in which the writer finds occasion to quote one of the finest things ever written about the *Wanderlust*:

*"Yonder the wide horizon lies.
And there by night and day,
The old ships draw to home again,
The young ships sail away.
And come I may, but go I must,
And if men ask you why,—
You may put the blame on the stars and the sun
And the white road and the sky."*

It is all good, their sales letter, one of the best things imaginable to keep salesmen comfortable in the mind. There is sales talk in it of course, well-earned recognition of some of their distributors, and that sort of thing, but there is no gaff. For instance, if you are a printing salesman, take these two tips, reprinted from the letter:

"Personality is a great thing. Geniality helps. A cigar or a lunch, a show or a favor have their places. But not one of these suffices with the chap who is on the job and who will remain on the job over the long swing. You've got to sell him, not yourself, not your generosity—but your stocks!

"Your customer may give and take with you on the surface. But he wants facts. He will naturally entrench behind the price argument. He's human. But he'll buy quality none the less—and at your price.

"We tried to introduce Allied Dependable Offset into a certain plant the other day. After the seventeenth onrush we asked why the printer was so sold on another brand.

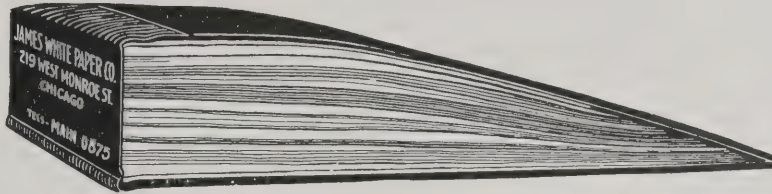
"'Simply because the salesman representing the house handling it did his job well,' declared the printer.

"He went on to explain: For two weeks, every other day, that successful salesman sent plain white samples of that particular offset paper first class, sometimes special delivery to the head of the printing house, the superintendent and the head of the service department. He dug up samples from big runs for outstanding firms and in accompanying letters analyzed the work, the inks, the process and the paper. It was six weeks before he got an order, but he's had 98 per cent of that firm's offset business since.

"And that's not bunk, either. If anyone wants to meet the particular printer, we'll arrange an introduction. And we'll also produce the salesman. We wish he was one of ours.

"Cosmopolitan's Better Way relates the story of a clerk who, despite a high degree of salesmanship was

Our new reference Sample Book Number Fourteen



Shows 1,522 Cover Items and 132 Book Items

All of which are backed up with Good Service

JAMES WHITE PAPER CO.

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219 West Monroe Street

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"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

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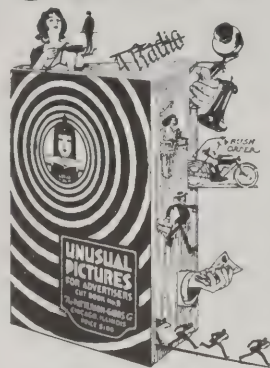
THE HOME OF THE
GLOBE ENGRAVING & CO.
ELECTROTYPE
701-721 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

THE NICKELSTEEL "GLOBETYPE"

used in every issue of Ben Franklin Monthly since August, 1912. Note that the printing quality does not show perceptible deterioration

CLEVER CUTS



For every business—for every purpose. The 9th edition of Unusual Pictures is fairly bursting with brilliant cuts—it is the printer's great handbook of cuts.

Over 1200 Different Cuts

Covering almost every conceivable subject. An index enables you to find the cut you need.

The Price of Book 9 is \$1.00

This amount refunded on the first order amounting to \$3.00 or more, or if not entirely satisfied return book in five days and money cheerfully refunded. You can't lose.

THE PATTERSON-GIBBS COMPANY
Monon Building CHICAGO, ILL.

Brock & Rankin.

Inc.

EDITION BOOK MANUFACTURERS

619 South La Salle Street

Chicago, Ill.

Telephone Harrison 0429

HELP WANTED



TOO OFTEN are the industries of the country demoralized by labor difficulties. This applies to the Printing industry as well as to other industries and the gain of either side is never commensurate with the loss sustained. And

after weeks and sometimes months, of perplexing arbitration a patched-up agreement is reached, which, at the most, is but a temporary solution of the difficulty.

"The mind of Labor must be in harmony with the mind of Management." That this has not always been so is not altogether the fault of labor, nor is it altogether the fault of management.

It is the fault of a common misunderstanding upon both sides as to the relationship of each to the other.

How the labor disturbances in the Printing Industry can be overcome is set forth in a series of workable articles that are appearing monthly in THE PRINTING CRAFTSMAN.

These articles do not tell what should be done—they tell what has been, what is being, and what will be, done.

The subscription rate is \$2.00 the year. A copy will be sent free upon request. And in justice to the Ben Franklin Monthly say you saw this ad there when you write for it.

THE PRINTING CRAFTSMAN

167 OLIVER ST.

BOSTON, MASS.

failing in an effort to sell a banker a very valuable diamond. The head of the firm chanced along and after listening a few moments took over the conversation. He held the stone to the light, revealing hidden beauties, told the banker something of the process of mining, cutting and preparing diamonds for market, touched even on the history of diamonds. The banker bought, but before he left asked the merchant why, when his clerk failed, he had been able to sell him the stone.

"Well," said the jeweler quietly, "you see, my clerk knows diamonds, but I love them."

The present writer's liking for the letter is not based upon the fact that Ben Franklin Monthly's name is mentioned therein, nor upon a reprint of a Midland Paper Company ad from Ben which is included, but since these things are so, we do not forgo the pleasure of mentioning them.

"There's no question," the letter states, "that the Midland Paper Company of Chicago has set a pace for Allied Distributors. There's no doubting that Midland will cash in on the extensive advertising campaign which we are running in the interests of our distributors' sales. The appended reproduction of an advertisement which appeared on the page opposite the March Allied display in the Ben Franklin Monthly is convincing.

"In the midst of moving to their new home at 652 West Randolph Street, the Midland folks have taken time to pave the way for bigger and better business."

Review of Paper Industries Exposition

ACCORDING to the Publicity Department of the Paper Industries Exposition, Grand Central Palace, New York City, every exhibitor of the show which ended there April 14, is eager for another and wants the exposition to become a regular feature of the annual paper week in New York. Several exhibitors have already asked for space for next year, among them one who has offered to sign a contract immediately for considerably more space than he had this year.

Among the more attractive and expensive exhibits of fine papers, envelopes and cover stock, that of the Ham-merrill Paper Company ranked among the very first. It occupied three large spaces adjoining some notable educational exhibits, including those of the United States Department of Commerce, the Department of Agriculture, the New York State College of Forestry at Syracuse University and the Institute of Industrial and Domestic Arts of Canada. In a nearby space was located an exhibit of the School of Papermaking of the University of Maine. Equally notable among displays of large manufacturers of this class were the exhibits of the American Writing Paper Company, the Union Bag & Paper Corporation and the Continental Paper & Rag Mills. The New York Public Library had an unusually interesting exhibit, showing the experiments which had been conducted in the Library toward the preservation of paper and their final successful effort in this direction.

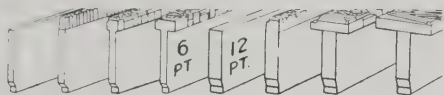
The exposition hall was crowded with visitors from the hour it was opened on Monday, April 9, to the hour of closing on Saturday, April 14, the attendance being 31,655.

Publishers, printers and advertising men had their own day when papers and discussions were featured dealing with varied aspects of manufacture and merchandising. The session of the publishers and printers took place at the exposition on Friday afternoon when Don C. Seitz of the New York World delivered a most interesting address on Forest Conservation and News Print Paper.

He spoke from the point of view of a manufacturer as well as a consumer of paper and gave a number of valuable historical references to the early use of ground wood pulp. He instanced the recklessness and extravagance originally displayed by manufacturers of paper in cutting down of timber tracts and use of water power as factors which had influenced a corresponding tendency to use the finished paper recklessly and extravagantly. If greater restrictions had been put on the consumption of pulpwood in the early days of its use, the wealth of the country in forest lands would have been conserved and paper would have brought higher prices.

Ludlow Six-Point Mold

A NEW feature of the Ludlow system of composition is the six-point mold. This is the only departure so far made from the standard 12-point mold for all sizes of faces from 12 point to 60 point.



Six-point and twelve-point T-head slugs

The six point mold is still unnecessary, even for the new Ludlow six-, eight-, and 10-point faces when they are used for display lines only. But small local printers are demanding that the Ludlow be adapted for setting short runs of body matter.

Six-point slugs are suitable for any size of face up to 18 point. Plants having two-machine installations may keep the six-point mold on one machine for sizes from 6 to 18 point, and the standard 12-point mold on the other, for sizes from 12 point to 60 point.

The six-point mold will be especially valuable to small shops, having a one-man composing room. It will help to make them independent of outside help. Short runs of body matter may be set in the shop. Six-point blank slugs for spacing may be cast for general use, as well as 12-point blanks.

Third District Convention at Scranton

MASTER Printers of the 3rd district with their salesmen and foremen, are going to Scranton, Pa., on May 18 and 19, for the first convention of the third district Typothetae Federation to be held at the Hotel Casey, that city.

Rev. Dr. C. H. Rust, of the Imanuel Baptist Church, Scranton, will offer the invocation, and Col. L. A. Watres, President of the Board of Trade of that city will deliver the address of welcome. Among the speakers of the day will be Clayton Wicks, Philadelphia; William Y. Dear, Jersey City; William H. Chew, Camden; Charles Harrison, Jr., Trenton; William T. Innes, Philadelphia; N. A. Wisotzkey, Harrisburg; Robert Forsythe, Pittsburgh; Dan Smith, Jr., Williamsport; Gus C. Magnuson, Erie; W. J. Pattison, Scranton; William John Eynon, Washington, D. C.; C. Lynn Summer, Scranton; J. Linton Engle, Philadelphia; Leighton S. Hawkins, Chicago, Ill.; Robert S. Gill, Baltimore, Md.; Carl W. Davis and A. H. Seyler of Buffalo, N. Y.

There will be a banquet and entertainment at the Casey on Friday evening.

The Hampshire Paper Co. has just issued a new sample book of Anglo-Saxon Bond, showing samples of the paper in several substances and colors. Copies of the book may be obtained by writing the Hampshire Paper Co. at South Hadley Falls, Mass.

We Specialize in

Strip Gumming Window Poster
Gumming Labels in Sheets
Varnishing Labels
Book Covers and Maps
Stippling Book Covers
Tin Edging { Hangers
Maps
Calendars

We Manufacture

Tin Mounting Machines
Metal Edgings
Hanger Loops

U. S. Finishing & Mfg. Co.

216 N. CLINTON ST., CHICAGO, ILL.
PHONE MAIN 621-2503

Photo Engraving

P HOTO-ENGRAVING in our plant is no longer based on experiments, but based on our knowledge of facts through experience along these lines.

It is at once apparent that to be able to express clearly one's wants when placing an order for a photograph, drawing, printing plate or any item connected with illustrating or printing, is to avoid delays and misunderstanding, to save money and otherwise contribute to the mutual benefit of buyer and seller.

This is our aim and with our knowledge as to just how this should be done, we hope to serve you.

Wallace-Miller Co.

Artists·Designers·Photo Engravers
Franklin and Huron Sts., Chicago

 A detailed illustration of a man in a workshop setting. He is wearing a white lab coat and is focused on operating a large, ornate machine, likely a photo engraver. On the table in front of him are various tools and materials. To his right, a framed photograph of a person is visible. The background shows a workshop with shelves and other equipment.



The SEINE MENDERS

Carefully examining every mesh for rot or tear, the deep sea fisherman takes no chances with his gear.

One weak part and all his labor and a goodly part of the catch are in danger of being lost

In the preparation of a costly advertising campaign, one poorly executed part may mar or utterly nullify the advertising value of the rest.

Implicit confidence can be placed in the Art and Engraving Service of the Barnes-Crosby Company specialists in these two vital elements of Advertising



BARNES-CROSBY COMPANY

E. W. HOUSER, President

**Advertising Art Studios
Photo-Engraving Shops**

226-232 West Madison Street
Chicago, Illinois

1101-1103 Locust Street
St. Louis, Missouri

PRESENT DAY REVIVALS OF GARAMOND

(Continued from page 19)

type designer of all time—Frederic W. Goudy—as Art Director. Casting about for an idea for a new type it was decided to do a Garamont face that, while preserving the spirit and characteristics of the original, would still not be a servile copy of it. Going back to early models, Mr. Goudy first drew his alphabets for the eighteen point size which was cut and experimented with. From time to time he advised with his contemporaries in New York, notably Mr. Bruce Rogers, and now we have the whole series. A comparison of the Monotype Garamont with the Foundry Garamond leads one to say that the Monotype face has a sharpness and freedom that the other lacks. It has been cut with more of the feeling and spirit of the artist left in, and without all this polished off and rounded out by the mechanical means of its reproduction as has before happened.

Someone recently said: "I have all my life wondered what could be done with the linotype if it were treated like a tool and not as an end in itself." We should rather say that the Monotype people were commencing to answer this question in regard to their machine as particularly evidenced in the presentment of Goudy's Garamont by Bruce Rogers in the January-February 1923 issue of "Monotype."

Here we have a beautiful type sympathetically handled and presented in the distinguished manner best suited to its greatest advantage. Here, too, the work of the typographer ably and subtly interprets the work of the type designer—and if there be those who still doubt the success of this type, let them ponder on Mr. Rogers' "Printer's Note" and then forever after hold their peace—unless they be Mr. Updike or Mr. Cleland—and we would really like to hear what Mr. Updike has to say about it!

To the success of any type it is essential that the letters be close fitting and this is more true of the two American faces than of the English Monotype face recently presented in a lovely specimen. While Mr. Goudy was superior to his machine and changed it where necessary, in this English face it seems as if the mechanical limitations had interfered in the letters "hugging" each other as they should.

Most interesting are the small capitals and Roman numerals of both the Goudy and English faces. While both of these surpass the hand-set type in style and character, the Goudy face rather takes the palm. Mr. Rogers recently designed a booklet for the Metropolitan Museum of Art in the Garamont small capitals. It was highly successful.

And now to the moral of our story! American printers

Put the Stop Look^{and} Keep into your Printed Matter

TONS of otherwise good printed matter finds the shortest route to the wastebasket every year because it lacks that important first-impression value that would give it the stamp of character.

The success of a printing establishment is based largely upon the results the advertiser gets. If the printed matter pays, the printer gets plenty of orders.

You can reduce the printing waste that works directly against your own interest by helping your customer select cover papers that combine the job of binding with the job of impression-making. There's no reason why one need use a beautiful paper that can't stand the wear and tear, nor a tough paper of shabby appearance.

The PENINSULAR Standard Lines have character, strength and inherent worth. Use these convenient samples to help your customers make satisfactory selections.

The wide array of colors in various finishes, weaves and weights helps you put the "STOP-LOOK-and-KEEP" into printed matter.

The Peninsular Standard Lines Are:

Orkid Cover	Colonial Cover
Publicity Cover	Neapolitan Cover
Gibraltar Cover	Patrician Cover
Publishers Cover	Covenant Book and Cover
Onimbo Cover	Tuscan Cover

Peninsular Covers are quickly available through good paper merchants everywhere.

Peninsular Paper Co.

YPSILANTI, MICH.
Makers of Uncommon Cover Papers



A Rare Business Opportunity

In the heart of the Chicago Loop, a busy, going Print Shop For Sale

New Automatic Presses—composing room equipped for ad-setting—48 complete series of type faces.

A small bindery—trays, trucks, cabinets, etc.

Tremendous Good Will—Business volume in 1922, \$80,000 and growing—37 new accounts since January 1, 1923. Cash offer only considered—\$35,000.

A-141 Ben Franklin Monthly
440 South Dearborn Street Chicago



LA SALLE ENGRAVING CO.
BENDAY COLOR WORK
HALFTONES
ZINC ETCHINGS

124 Polk St.
Chicago Ill.



Phone
Harrison 8470
All Departments

OUR BENDAY DEPARTMENT IS
ESPECIALLY EQUIPPED *to* HANDLE
BENDAY COLOR WORK *for* CHILDRENS'
BOOKS. ANY LEADING BOOK HOUSE
IN CHICAGO WILL RECOMMEND
OUR QUALITY *of* BENDAY WORK.

CONTROL YOUR PLANT FROM YOUR
SUPERINTENDENT'S DESK



Showing Production Meter System in large Printing Establishment
One man operates whole control system

The Twentieth Century method of supervision for any Printing establishment is from your Superintendent's desk.

By equipping him with the above means of keeping accurate check on your plant operations he has more time to devote to planning future work.

*Tell us what your equipment consists
of and we will tell you what it costs.*

THE PRODUCTION METER SERVICE CORPORATION
646 East 47th Street CHICAGO, ILLINOIS

are eager to have recourse to the finest types and decorative material. This is evidenced by the way they took up the Garamond before it was even announced or advertised. It is also evidenced in the increased importations of type from abroad. Now then, the quality of a type and its proper ornaments will be equal to the qualities of intellect and taste of the designers of the type. When the founders employ artists of the skill and taste of Mr. Goudy, Mr. Rogers or Mr. Cleland they will bring out types that are æsthetically successful—until they do, they won't.

Boiler Plate Appendicitis

*By Lynn Montross
In The New Republic*

THE Northfork Times, the Bridgeville News, the Lakeside Gazette—it makes little difference which. The "vacationist," as he is termed in railroad and resort "literature," has just glanced through its pages while he awaits a bus that will take him out to camp. As he sits in a tilted arm-chair of the Hotel Clearwater, looking between the sights of his well-shined hiking boots out upon Front Street, he meditates. Meditation, as distinguished from the "consideration" of a business office, is the privilege of the man on a vacation.

What, he asks, has become of the old "personal" of the small daily and the weekly newspaper? You remember the sort:

"Abner Howard is shingling the roof of his new chicken house. Good work, Ab! Winter will soon be here."

"Johnnie King was a Sunday visitor in Lamont. Aren't they pretty enough for you here, Johnnie?"

"Mesdames Goff and Andrews were shopping in Franklins between trains Tuesday with Ye Ed's better half."

The vacationist had opened his paper with mellow anticipation. Out of the past there floated to him dim, flavored memories of the personal column: quaint nicknames, basket socials, sparking, lawn parties. He reads though his paper again to be sure that he hasn't missed them.

Page 1 has the same eight-column, 140-point Gothic "streamer" that he left behind him in Chicago. There are the same solemn accounts of the telegraph and cable news of the day, the same headlines in the same strange, short words. The few local items are in the terse, weary style of the telegraph news. Ab Howard has become A. H. Howard, 612 West Green Street; Johnnie King is now John W. King. Page 2 has a layout of pictures and a feature story about the lady murderer who is being celebrated in Chicago. The rest of the paper, throughout, is a replica of metropolitan inside-page features; the letter-and-answer advice of the facetious physician; the uplift poetry; the daily short story; the beauty hints; the weekly sermon; the cartoon strip with its brickbat dénouement.

The growth of the syndicates within the last few years has been enormous. The larger ones have salesmen on the road who offer forty or fifty features on every imaginable subject. Some of the city newspapers syndicate their own features so that they appear the same day in many other and smaller newspapers. The syndicate evidently, fills a need in every department of the small newspaper. The editorial page, once the battlefield of charging opinions, is now filled with cheerful, watery blurbs prepared for a hundred papers by the syndicate. Even the familiar one- and two-line "fillers" at the bottom of the column are syndicated.

One can glance through the entire eight pages of the Northfork Times without once detecting a glimpse of the editor's personality unless, possibly, because he chose

as a filler "Copper-toed shoes made \$70,000 for their inventor, it is said," when you know very well that he might have used "Siamese women stain their teeth black with betel nut." The syndicate allows the editor some scope for opinion.

In short, a significantly large number of country newspapers are today like the appendix: an organ without a purpose. Their readers are ailing with boiler plate appendicitis. This disease brings about many complications in the afflicted community. It helps further to sanctify the sacred generalities. It upholds mediocrity as the relief from reality. It aids in the standardization of thought and custom. It provides a better breeding place for propaganda of one sort or another.

But the real, the direct, the inevitable result of boiler plate appendicitis is the pitiful, grotesque and unfounded sophistication of the towns—a mock sophistication like that of a girl-child in her big sister's dress, flirting with a fat drummer on the depot platform.

The stuff of the syndicates feeds this quasi-sophistication to the bursting point. Newspaper subscribers in the town of five thousand read features originally prepared for metropolitan readers. The plot of the daily short story is laid on Broadway. The comic strip concerns State Street. Skyscrapers form the background of the cartoon. The doctor's advice warns against factory dust. If the small community is treated at all it is in the "by gum, by cracky" style of vaudeville. It would not be hard to believe, after reading these features, that there were only two sorts of communities in America: the "hick" crossroads town, and the metropolis, with the great open spaces of the cowboy and the mounted police somewhere in between. Books, plays, magazines and motion pictures all help to support this delusion.

The town of 5,000 chooses to be a metropolis; for basket socials and lawn parties do not go hand in hand with advice to the lovelorn, the tribulations of a wife and the tips from the professional golfer. Every phase of the town's social life is affected to some extent by this pathetic near-sophistication. In business, too, the results are evident. The members of the energetic weekly luncheon clubs adopt a grandiose manner of referring to their community as if it could—and had—burst all economic bonds. Yet for all this pose, there is little desire for the color, the struggle or the culture of the metropolis. That sore of thing seldom appears in the boiler plate. The "high brow" is always laid out with a sledge hammer in the last scene of the comic strip.

Under all this pretense there is nevertheless a sheepish realization . . . well, an item in the old personal style would seem almost naked and indecent. Perhaps, after all, the editor in maintaining the paper's pompous, humorless, glassy eyed stare out upon daily life knows his subscribers.

But the vacationist, it is true, isn't greatly concerned with social causes and effects. He is meditating. There have been small newspapers which reflected the town's quaintness and color and humor; they, as well as the hurried city paper, could write the bland, leisurely story of a bit of caught life. There have been small newspapers which have made their little towns known country-wide as symbols of homely humor and justice and neighborly content. The names of these papers were almost as familiar as those of the metropolitan papers. But . . . the vacationist smiles. He is a realist. And he remembers that the better known of these small newspapers were the ones which adapted their quaintness and humor to the levelling, standardizing requirements of the syndicate and spread it broadcast to a hundred newspapers as boiler plate.

LET US QUOTE YOU ON YOUR PAPER NEEDS



Mimeograph Bond

We have just added Mimeograph Bond to our extensive line of fine papers.

This paper is made especially for Mimeograph work, but has the appearance of a bond paper and takes pen and ink signature without blurring.

We shall be glad to submit samples or have our salesman call.

Messinger Paper Company

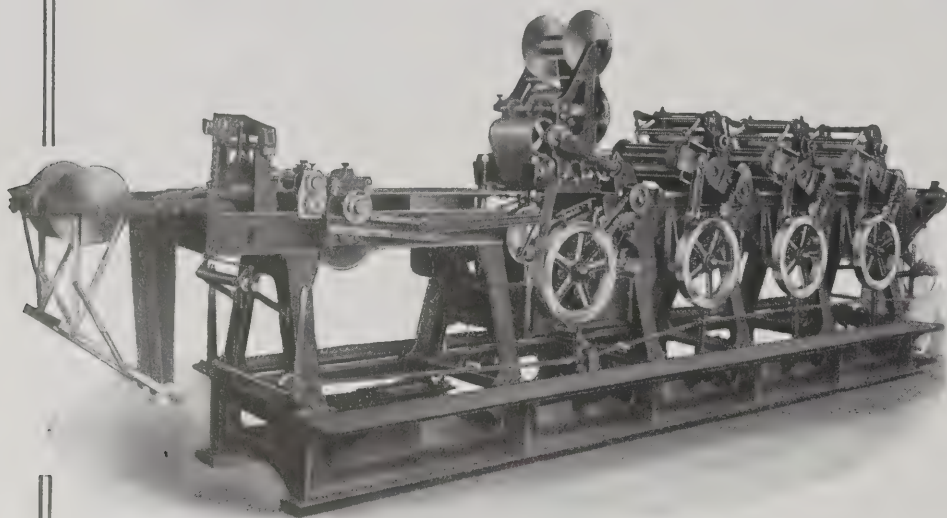
180-82-84 West Randolph St.
CHICAGO

TELEPHONE MAIN 2120

Six Trunk Lines



FASTEST FLAT-BED PRESS ON THE MARKET—7,500 Impressions Per Hour



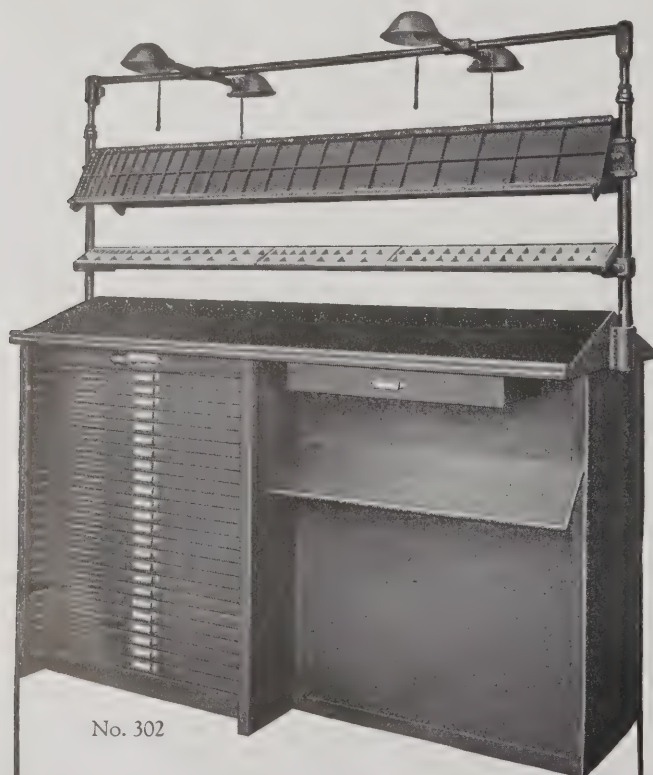
Illustrates press assembled to print three colors on the face and one on the back of the stock and slitters, punch head and rewind

THE New Era is a roll-fed, high-speed, flat-bed and platen press built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Delivers product slit and cut into sheets or rewound as desired.

Just the machine for fine color work and specialties requiring accurate registry. Ask for literature and send us today sample of your multi-color or difficult operation work, and let us show you how economically they can be produced.

THE NEW ERA MANUFACTURING COMPANY, Inc.

390 Straight Street, PATERSON, NEW JERSEY



No. 302

DeLuxe AD ALLEY CABINET

We build a Complete Line of Printers' All Steel Composing Room Furniture.

CHICAGO METAL MFG. CO.

37th and South Rockwell Streets, Chicago, Ill.
Telephone Lafayette 5754

The British Printer

(The National Journal of the British Printing Industries)

**A Technical Paper for
Progressive Workers**

Every Issue of Great Value to Practical Men

Profusely Illustrated with Special
Insets in Every Number.

Carries a Very Large Amount of Advertising

Subscription \$2.50

Specimen Copy 50 Cents

Post Free

London: Thanet House, 231 Strand, W. C. 2

Leicester: De Montfort Press

A Specific Example of The Creative Urge

THERE is something about a piece of beautiful paper which gets into the feelings of a person and makes him want to keep it whether or not the message on it interests him, or indeed whether there is any message on it. And this same feeling becomes a part of handling it, printing on it, and sending it to one's friends.

Such a feeling must have motivated those of the Worthy Paper Company Association of Mittineague, Mass., when they prepared and executed a portfolio of specimens printed on their Georgian papers, which they have mailed recently. Not merely a desire for monetary profit could have been responsible for such a conception. It is true that more and more paper houses are coming to appreciate the value of advertising beautifully on beautiful paper, but this portfolio shows an appreciation of fine papers and fine printing which is quite apart from any business sense.

Altogether there are twenty-one specimens in the book, and with one or two exceptions they are worthy of inclusion in the collection of "keepsakes" which the American Institute of Graphic Arts sends out from time to time to its members. In the order of their appearance in the portfolio, without regard to their merit, there are: one specimen from the Proctor & Collier Press; three from the printing house of William Edwin Rudge; three from the Merrymount Press, D. B. Updike; one from H. W. Coggeshall of Utica; one from the F. A. Bassette Co. of Springfield, Mass.; two from the Lakeside Press, Chicago (one of them the announcement which Bertsch & Cooper set for the Chicago exhibition of wood engravings held by the American Institute of Graphic Arts); three from the Marchbanks Press, and three from the Eddy Press Corporation.

Their interest lies not only in a showing of several of the unusually beautiful papers which the Worthy Paper Company Association makes, but also in the beautiful typography for which the printers who did them are



BARGAINS IN PAPER

Some people maintain that bargains don't exist.

They're right nine times out of ten—usually the goods offered are inferior.

Not so with some very high-grade book papers that we are supplying printers with.

This paper was merely cut to the wrong size. If you can use some of the paper in the sizes we have in stock you will discover a real bargain.

Ask for list of sizes and grades.

Fort Dearborn Paper Co.

319 North Wells Street
CHICAGO

Telephone Main 1930-1931-1932

Chapter XXV *Which treats of the Strange Things that befall the Valiant Knight of La Mancha in the Sierra Morena; and how he initiated the Penance of Belenebro.*

MOUNTING Rozinante, Don Quixote took his leave of the goatherd, and commanded Sancho to follow him; which he did very unwillingly. They proceeded slowly on, making their way in the most difficult recesses of the mountain. In the meantime Sancho was dying to converse with his master, but would fain have had him begin the discourse, that he might not disobey his orders. Being, however, unable to hold out any longer, he said to him, "Signor Don Quixote, be pleased to give me your worship's blessing and my dismissal; for I will get home to my wife and children, with whom I shall at least have the privilege of talking and speaking my mind; for, to desire me to bear your worship company through these solitudes night and day, without suffering me to talk when I list, is to bury me alive. If fate had ordered it that beasts should talk now, as they did in the days of Guisopete, it would not have been quite so bad, since I might then have communed with my ass as I pleased, and so have forgotten my ill fortune; for it is very hard, and not to be borne with patience, for a man to ramble about all his life in quest of adventures, and to meet with nothing but kicks and cuffs, tossings in a blanket, and bangs with stones, and, with all this, to have his mouth sewed up, not daring to utter what he has in his heart, as if he were dumb." "I understand thee, Sancho," answered Don Quixote: "thou art impatient until I take off the embargo I have laid on thy tongue. Suppose it then removed, and thou art permitted to say what thou wilt, upon condition that this revocation is to last no longer than whilst we are wandering amongst these mountains." "Be it so," said Sancho; "let me talk now, for God knows what will be hereafter. And now, taking the benefit of this licence, I ask, what had your worship to do with standing up so warmly for that same Queen Magimasa, or what's her name? or what was it to the purpose whether that abbot was her gallant or not? for, had you let that pass, as you were not his judge, I verily believe the madman would have gone on with his story, and you would have escaped the thump with the stone,

[142]

La Salle

Announcements for Social and Commercial Usage

Wedding and Commercial
Announcements

Seasonal Announcements
(Deckle Edge)

Mourning Stationery

Stationery Cabinets

Wedding Papers and
Bristols

*Completely stocked for
immediate delivery.*

*A request will bring
a representative and
samples.*

La Salle Paper Company

171 No. Dearborn Street
CHICAGO

Phone: Randolph 3640

justly famous. It is no expression of individual opinion, but rather a matter of common knowledge that three of the world's best printers are represented here.

I do not know how widely these portfolios are being distributed, but if I were a printer I would take a chance on getting one and ask for it. R. O. B.

AD MEDIUMS FOR THE SMALL SHOP

(Continued from page 27)

How essential it is if \$162,000.00 is the bill an advertiser pays for postage alone, that the printed product carried by the postage be of the highest quality appeal typographically, in choice of color, appropriateness of paper stock, etc. Can you say truthfully that the printing you produce is of a character which will prevent a waste of the postage which carries it? Then, wouldn't an advertisement based on that \$162,000.00 for postage be an appropriate one for you to use?

Let's go back to the philosophers again. In his unapproachable "A Piece of Chalk" Thomas Huxley says that, "with all their enormous differences in natural endowment, men agree in one thing and that is their innate desire to enjoy pleasure and escape the pains of life." Quite true. The pleasant is more sought after than the unpleasant. We are attracted by beauty and repelled by ugliness, we are indifferent to commonness.

What kind of printing do you produce. If your work permits the characterization of artistic, beautiful, distinctive, attractive, vigorous, expressive, Huxley's words are the foundation of an advertisement for you.

The newspapers of April (when this is being written) carry dispatches from France to this country referring to the amusement which the French find in the national satisfaction we express over the recent endurance and speed records set by two of our aviators. According to authorities, France is far ahead of us in aerial strength and development. As a nation, we are complacent and feel rather well-satisfied with ourselves over aerial inferiority. How closely this situation parallels the attitude of many business men toward printing. One buyer of printing insists on the best, exercises good judgment and careful taste, and his printing is proportionately high-grade; but another is content with inferiority. There is a topic for an advertisement about printing.

About the same time, Florenz Ziegfeld, Jr., tells us in newspaper dispatches that the long-celebrated Venus of Milo would not have been Venus-like enough to fit in any Follies chorus that he might have organized in Venus' day. Lorado Taft, the sculptor, however, hastens to Venus' defense and says: "The ideal chorus girl is a creature of litheness, of abandoned merriment, a feminine athlete elevated to the nth degree of artistic perfection. But the Greeks, in creating Venus, had in mind the ideal mother. So she was conceived along more sedate lines."

Now, if in your printing plant you have craftsmen who provide a broad versatility in typographical composition and printing production, is it not easy to base an advertisement on the Ziegfeld-Taft controversy, pointing out that just as a broad popular taste calls for "the ideal chorus girl," there is another broad popular taste which pays its tribute to the Venus of Milo? Some printing must express the whimsical appeal; then there is printing which must be staid, highly conservative, dignified; another type must be colorful, quick-action, bold and aggressive. It would not be at all difficult to carry the comparison further—in building an advertisement to advertise printing.

Just as "of the making of many books there is no end," so there is no horizon to the field of suggestion for advertising ideas.



Running on a Flat Tire?

ABLE to complete every operation in your own plant or sending it to your competitor to finish or even losing out altogether? No longer is there any need to be over equipped or under equipped. You can know that keen sense of satisfaction in having the RIGHT machine at the RIGHT time. Such a machine is

The Nelson Super Duty

It is a MULTIPURPOSE machine which is regularly used the country over, for all manner of regular operations in printing plants; punching of all sorts, perforating, tab, label, and index cutting, round cornering, embossing and hollow die work of every sort, of all sizes up to 17 x 25 inches, or regularly for a perforating edge of 28 inches. There is no interest account on idle equipment or floor space. All these things available by means of attachments inset in the machine and removable at will and instantly. Improved control for Die Cutting, removing all risk to work, dies or operator, by elimination of introduction of work under moving head. *Catalogs and Prices on request.*

C. R. & W. A. NELSON, Inc.

225 North Michigan Avenue

CHICAGO, ILLINOIS

Eastern Representative: Middle West Corporation, 25 Broad Street, New York City

Process Work and the Printer

A Quarterly Magazine

The Organ of the New Printing Era

Dealing with Photo-mechanical Printing, Illustrative Processes, and all matters of current interest to process workers and printers generally; both British and foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special sections dealing with Gravure, Offset, Colortype and Letterpress Printing.

Per Annum \$2.00, Post Free Specimen Copy \$0.50, Post Free

Specimen copies may be obtained from Ben Franklin Publishing Co., upon receipt of fifty cents in stamps.

A limited space is available for approved advertisements—for scale of charges apply to the Publishers—

Percy Lund, Humphries & Co., Ltd. Three Amen Corner
LONDON, E. C. 4

Sold by A. W. PENROSE & CO., Ltd., 109 Farringdon Road, London, E. C. 4

SOME OF THE ADVANTAGES OF

Marvelhide

The Leather-like Cover

Possesses the richness and charm of Spanish Leather.

Has the right texture, surface and cushion for excellent printing and embossing.

Has excellent folding qualities.

Features a new coating, impervious to water and at the same time with an affinity for printers' ink.

The back of each sheet is neutral gray, and will harmonize with any color of text.

Moderately priced.

Write for samples and quotations
TO-DAY

**PARKER, THOMAS & TUCKER
PAPER CO.**

520-526 South Canal Street, Chicago

Telephone: Wabash 2630

Har
2586

Har
2586

Q & S

Engraving Co.

732 Federal Street, Chicago

ZINC

Etching Specialists

High Grade Zinc Colorwork

Fastest Zincs in Town

Good Copper Work

References: Most Good Printers

In the "Meditations" of Marcus Aurelius we find this adjuration, "Let no act be done without a purpose, nor otherwise than according to the perfect principles of art." Not difficult to apply so specific a suggestion as that to printing, is it?

On the surface it might seem that a rather barren field for advertising ideas is represented by Samuel Butler's article on "God the Known; and God the Unknown." Yet therein we find this, "Mistletoe appears as closely connected with the tree on which it grows as any of the buds of the tree itself. It is fed upon the same sap as the other buds are—" and he adds that in spite of this physical unity "we at once feel that the mistletoe is no part of the tree." Many business firms, rich in prestige, financially strong and commercially aggressive, suffer through the insidious sapping of their good-will, because of the "mistletoe" of ineffective, misrepresentative printing. People who deal with such firms realize their strength and trustworthiness, but there is that haunting feeling that an inappropriateness exists. Its printing is of a lower level than the business it represents.

If yours is a printing service capable of producing thoughtfully-planned printing in which the true spirit and importance of a business can be physically represented, Butler's thought on the mistletoe is a practical advertising suggestion for you.

Yes, to the person who observes there are "sermons in stones." And to the printer who reads, there are advertisements in all that he reads.

There is no black art in writing an advertisement—about anything. Granted a knowledge of the product, a grasp of the market to which the product appeals, a facility for expressing the appealing features of the product—and the preparation of advertising from the copy side loses all semblance of mystery.

ANALYSIS IN MAKEREADY ESTIMATES

(Continued from page 22)

The following list of kinds of forms is collated starting with the form requiring the minimum amount of patching up to the form requiring the largest amount:

1. All Foundry Type.
2. Combination Foundry Type and Monotype without rules.
3. All Monotype without rules.
4. Combination of Foundry Type and Slug Composition.
5. All Slug Composition.
6. Monotype Tabular or Foundry Type Tabular with rules—Electrotypes on wood bases of any of the above—Zinc Etching Electrotypes of zinc etching on either wood or patent bases—Forms containing perforating rules or numbering machines.
7. Coarse Screen Halftones, square or outlined.
8. Medium Screen Halftones, square or outlined.
9. Fine Screen Halftones, square or outlined.
10. Fine Screen Halftones, with vignette edges.

The three elements mentioned, grade or work, kind and grade of paper and the material of which the form is composed, are present in every form made ready on a press and the combination of these three elements form the basis of the classification for obtaining the proper time averages for producing the work.

The short outline given here is not meant as a standard but simply to place in the hands of the estimator some idea of the proper manner in which to study the work of make ready that he may be able to place the correct average time in a time layout of a job of printing in advance of the production of the work.

Your Advertising Department Has Your June Copy Ready

HERE it is: copy and cuts: everything set. Whether you have been using these monthly cards since they were announced in January, or are just beginning, get in on this free service for June. There is absolutely no charge for the service to paid subscribers of BEN FRANKLIN MONTHLY. We let you pay the electrotyp-er's bill for the cuts you use. That is all.

The thing for you to do, if you are selling printing and have not already received the June service (as many of the most forehanded of you have), is to write us today, enclosing your check for a dollar and a half, seventy-five cents each for the electros of the illustration and the calendar, and get the copy set already to shoot when you receive the electros.

If this sample inspires enough confidence in you to make you believe the rest are good, make the check for \$10.50 and we will send you the electros and copy for the remaining seven months of the year.

**Ben Franklin
Monthly** 440 S. Dearborn St.
CHICAGO, ILL.



June--- *Month of Marriages*

The poor little blind god is chained to the month of roses. Try as he will to get away he is fast in the meshes of matrimony.

We don't mind, being a part of his retinue. If it's a wedding he insists on bringing about, we'll engrave or print the announcements and at-home cards for the bride. —And throw in our best wishes for happiness.

(SIGNATURE)

1923			JUNE				1923	
SUN	MON	TUE	WED	THU	FRI	SAT		
					1	2		
3	4	5	6	7	8	9		
10	11	12	13	14	15	16		
17	18	19	20	21	22	23		
24	25	26	27	28	29	30		



Every order for Intertype matrices is counted and double checked before leaving the Factory, to insure accuracy. While such precautions may seem unnecessary, we find it pays because occasionally it prevents an error which might mean loss of time and money to an Intertype user.

“Millions of Mats”

Your future as well as present needs have been planned for in the Intertype Factories. Large stocks of parts, and millions of Intertype matrices, including thousands of different characters, are kept on hand for prompt shipment to Intertype users. You can depend upon Intertype Service, for in providing ample stocks of supplies, as well as in the design of Intertype machines, we have built and are constantly building for the future.

Intertype Corporation

General Offices, 50 Court St., BROOKLYN, N. Y.

New England Sales Office, 49 Federal St., Boston
 Middle Western Branch, Rand-McNally Bldg., Chicago
 Pacific Coast Branch, 560 Howard St., San Francisco
 Southern Branch, 160 Madison Ave., Memphis
 Canadian Agents: Toronto Type Foundry Co., Ltd., Toronto
 British Branch, Intertype Ltd.,
 15 Britannia St., King's Cross, London, W. C. 1

INTERTYPE

This advertisement was set throughout on an Intertype, in Kennerley with Cloister Bold and Century Expanded with Century Bold.

BEN FRANKLIN *Monthly*

Volume 21

JUNE, 1923

Number 6

There is a reason why those who investigate usually buy

**Nelson
Super Duty**

**Model 5
Combination**



As fine a tool
as ever went into
any printing
plant
for

An ideal,
efficient, complete
equipment

Catalog on
request

**Punching • Die Cutting • Perforating
Tab Cutting — Round Cornering — Labels — Embossing**

C. R. & W. A. Nelson, Inc.

229 North Michigan Avenue, Chicago, Illinois

Eastern Representatives:
MIDDLE WEST CORPORATION
25 Broad St., New York City

Western Representatives:
JOHN S. THOMPSON
350 Sansome St., San Francisco



The SEINE MENDERS

Carefully examining every mesh for rot or tear, the deep sea fisherman takes no chances with his gear.

One weak part and all his labor and a goodly part of the catch are in danger of being lost

In the preparation of a costly advertising campaign, one poorly executed part may mar or utterly nullify the advertising value of the rest.

Implicit confidence can be placed in the Art and Engraving Service of the Barnes-Crosby Company specialists in these two vital elements of Advertising



BARNES-CROSBY COMPANY

E. W. HOUSER, President

**Advertising Art Studios
Photo-Engraving Shops**

226-232 West Madison Street
Chicago, Illinois

4101-4103 Locust Street
St. Louis, Missouri

BEN FRANKLIN MONTHLY

Published for the Printers of the United States and Canada

Printed in Chicago, Ill., U. S. A.

Vol. 21 *Single Copies 20 Cents* JUNE, 1923 \$2.00 the year No. 6
Foreign Subscriptions \$3.00

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The Other Half

Midland Brands Include:

Bonds	Enamel
Writing	Dull Coat
Ledger	Offset
Manilas	Antique
Thin Papers	S. & S. C.
Mimeo	M. F.
Ruled Goods	Print
Mailing	Label
Matrix	Gummed
Blotting	Envelopes
Bristols	Strawboard
Cut Cards	Wrapping
Cardboard	Twines
Document	Gummed Tape

*Send for your copy
of the
New Price List*

Paper...any brand of paper, is only as good as the service that brings it to you.

You and your customers can, with fingers and eyes, learn for yourself the physical merits of Allied Papers.

In a matter of measured minutes, you can check the claims that the mills and we make for them. But the service that makes these papers usable...its worth can be determined only from extended acquaintance.

You need not make this extended experiment with doubt in your mind. This organization, to a man, has assumed a serious obligation to

1. *Fill your requests for samples promptly.*
2. *Answer your inquiries intelligently.*
3. *Maintain adequate warehouse stock.*
4. *Assure dependable service on stock orders.*
5. *Expedite movement of mill orders.*

These five points, we realize, are the *other half* of the value you seek in every paper. Believe us in that we are pledged to make them mean something.



MIDLAND PAPER CO.

652 W. Randolph Street

Telephone Monroe 7310

"Not For Beverage Purposes"

Benedictine Type — Its Source and Characteristics; Beauty and Distinction of Original Letter Unusually Well Retained

By HARRY L. GAGE,

Assistant Director of Linotype Typography

WITH many a star and top-liner risen from the technical training of years in "stock," let's borrow for a simile a versatile young woman of the stage and seat her before her make-up table. Give her a black wig with red nose on the port side, strengthen her eyebrows, blue-line the lids, two spots of carmine high on the cheeks, lips made full and red—she's ready for the Carmencita of a Spanish melodrama. Or start fresh with a blonde wig, eyebrows diminished to the "delicate arch," nostrils accentuated with pink, a well-blended dab of peachbloom on either cheek, mouth made rose-bud, eye-lashes beaded and eye-sockets toned down to create the baby stare and we have the demure and sweet young thing for sirupy romance.

So variations in stage types resemble the differences in printers' types. One original set of human features may be Spanish, English, Indian or Japanese in turn with just an accenting bit of line or color. Or one original assortment of letter forms may be Caslon, Bodoni, Elzevir or Benedictine as the accents and serifs change.

Subtle bits are the touches of line and form which finish off the letters of our A B C's. If we forget the types of pronounced mannerisms, the antiques, texts, black letters and other miscellany of job shop tradition, the fundamental types of books, magazines and general advertising typography are very closely related. Our young Miss Five-Year-Old doesn't differentiate between old style or modern as her tongue follows her finger-tip through the 24-point exposition of "Boys and Girls Come Out to Play." Her first great discovery since she learned the road from A to Z has been the parallel route from a to z. The niceties of design in each letter en route will not be noticed until her reading habit has been fixed for life. So come the fundamental Roman type forms more fixedly into each succeeding generation. The

introduction of a newly invented language would be far easier than to make a basic change in type.

This solidity of reading habit has been at once a blessing and a limitation to type founders—a curse, too, when they have tried to disregard it. (See any old specimen book and some not so old.) But of the niceties of distinction in the accenting of letter forms, in the shape and fullness of characters, of the treatment of serifs—there we have a full field of action for a real type designer.

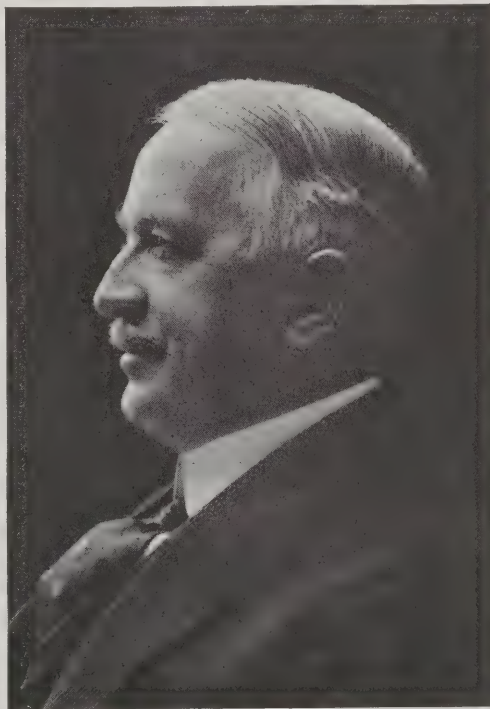
These facts establish the permanency of Roman letter forms. Of the old style and modern types there are but few families (properly). The demands of advertising have been largely responsible for the vogue of "classic" types—those faces which are based on the work of Italian founders and printers who flourished soon after the invention of type itself. These men worked under the classic influence which pervaded all the contemporary arts. Their types were closely derived from manuscript forms and stone

carved letters. Hence they have few of the more mechanical traits of later Italian, French, Dutch and English type cutting.

Such a type is Benedictine, reproduced by the Mergenthaler Linotype Co., the light or book weight of which is used for the text matter of this issue of Ben Franklin Monthly.

The men who created the Benedictine face, Messrs. E. E. Bartlett, Director of Linotype Typography, and Joseph E. Hill, a well-known typographical expert, took their inspiration from the work of Plato de Benedictis, one of the highly esteemed Italian printers of the Fifteenth Century.

The fame of Plato de Benedictis rests almost wholly upon his books that have survived, for comparatively little is known of his life and career. He was a citizen of Bologna, and his name, previous to its being Latinized according to the fashion of con-



EDWARD E. BARTLETT

*Director of Linotype Typography
Who Supervised the Cutting of Benedictine*

Concluded
on page 66

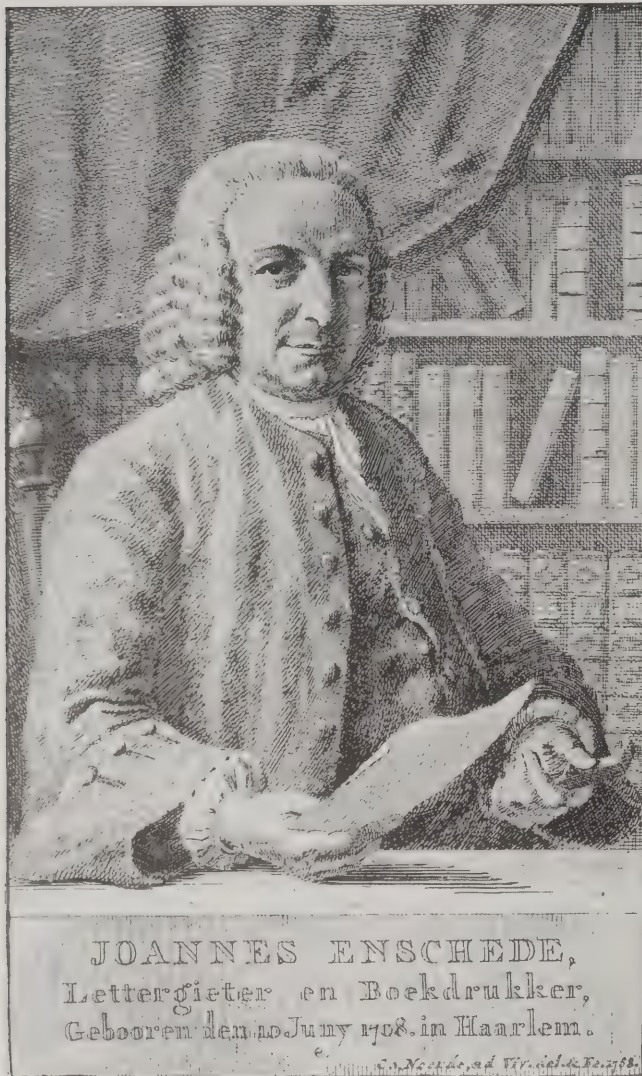


Fig. 3. Johannes Enschedé



Fig. 2. The Punch-Cutter, J. M. Fleischman



Fig. 1. View of the Enschedé Foundry, from an Old Engraving

A Famous Dutch Typefoundry

The Establishment of Joh. Enschedé en Zonen at Haarlem, Holland; Now in Possession of the Most Important Collection of Historic Matrices in the World

By DOUGLAS C. McMURTRIE

Condé Nast Press, Greenwich, Conn.

EXPERIENCE has shown that the safest course in selecting printing types is to go back to early sources. Often the design only can be drawn upon, the original punches being lost, and the face must of necessity be recut. Sometimes the original punches are preserved, but generally under such restrictions that they are not available to printers in general.

In this second category is the Université cut by Claude Garamond, in 1540, the punches for which are the property today of the Imprimerie Nationale, the government printing office of France. No type from these matrices is sold to outsiders. The same situation prevails with reference to the famous Fell types belonging to the Oxford University Press. The Bodoni matrices are preserved at Parma, but so far as I know, types cast from them are not offered for sale.

On the other hand, the original matrices of Firmin Didot and some of the early matrices of the Caslon foundry are still in the hands of commercial founders and types cast from them are available to printers.

By all odds the most complete and valuable collection of historic matrices, however, is in the hands of Joh. Enschedé en Zonen at Haarlem, Holland. This firm, the type foundry department of which was established in 1743, has acquired in succession the equipment of almost every type foundry existing in Holland for over two and a half centuries. The significance of this can be appreciated when it is recalled that Holland was the country most active in typefounding during the seventeenth and eighteenth centuries and that some of the Dutch foundries, in addition to their own material, had obtained matrices of French and German origin as well.

The Enschedé firm has, contrary to the general rule, appreciated the value of these old matrices. Most founders who have had fine old matrices in their possession have regarded them as so much junk

and treated them accordingly. This appreciation was evidenced as early as 1867 when the firm issued a special specimen book showing its ancient types.

The history of the Enschedé organization is almost romantic, for in these days it is seldom we find an industry in continuous operation by a single family for more than two centuries. The firm dates its existence from June 21, 1703, on which date, according to an entry of the registers of the "corporation of printers and booksellers" of the city of Haarlem, Izaak Enschedé was admitted to membership.

Izaak Enschedé was born in Haarlem in 1681. At the age of sixteen he became an apprentice compositor in the office of the widow of G. Casteleyn in the "Groote Markt," publishing the "Oprechte Haarlemsche Courant" or "Haarlem Journal." As this newspaper appeared but three times a week, the three printers who were employed in producing it sought to earn money at their trade during spare time. When Izaak was recognized as a master printer he went into business for himself, and the registers of the corporation record the entry in his office of several apprentices. His only son, Johannes, who was born in 1709, became an apprentice in 1719. In 1734 the name of the business was changed to "Izaak en Johannes Enschedé."

In 1728 a book store had been opened in connection with the printing office. In 1737 the Enschedés took over the publication of the "Haarlem Journal," paying the city of Haarlem 2,500

florins a year for the privilege, and also became "city printers," purchasing the Casteleyn plant from which the newspaper had been issued. The print order of the paper at this date was 2,400 copies per issue.

A new department — destined to bring the firm its greatest renown — was added to the business on March 9, 1743, when the Enschedés purchased the typefoundry of Hendrik Floris Wetstein of Amsterdam. The equipment was moved to Haarlem, together with three of the workers in it. One of these,

TC BIDDE GODE vanden trone
En maria die maghet scone
Dat si ons allen wille bewaren
Ende in doghden alsoe ghesparen
Dat wi hemelrike ghewinnen
Dies biddic marien der coninghinnen
Die een vrouwe es bouen al.
Nv hoert wat men v spelen sal.
Hets van enen ridder prinsepael
Die minde ene joncfrou noyael
Houesch van herten ende reine
Maer si was hem te cleine
Van goede ende oec van gheboert
Dies was sijn moeder op hem gheftoert
Dat hi sine minne soe neder droech.
Sijn herte altoes in vrouden loech
Als hi anefach haer edel lijf
Maer sijn moeder dat felle wijf
Hats altoes toren ende nijt
Ende verweet hem te meneger tijt
Dat hi hem soe neder daelde
Maer hi altoes hem vertaelde
Met houeschen worden als hi wel onste
Maer altoes droech hi vriendelijc onste
Der scoender joncfrouwen heet sanderijn
Si en mochte niet noyaelder sijn
a 1

Fig. 5. A Modern Use of the "Schoeffer" Type

Jan Hellings, became the first superintendent of the Enschedé foundry.

The Wetstein foundry had been located at Basel before it moved to Amsterdam. Most of its punches had been engraved by the famous punch-cutter, Joan Michael Fleischman, born at Nürnberg in 1701, died at Amsterdam, May 11, 1768. Fleischman continued to engrave punches for the Enschedés after they took over the Wetstein establishment. The new foundry was also supplied with punches cut by J. F. Rosart; born at Namur in 1714, died at Brussels May 26, 1777.

At the time the Enschedé foundry was established there were in Holland a number of second-rate foundries which were bought up one by one by the Enschedés or by the foundry of Gebr. Ploos van Amstel, which itself came later into possession of the Enschedé concern.

The business continued to prosper with Johannes taking a more and more active part in its direction. He was a man of scholarly interests as well as of business acumen, and collected a considerable library bearing largely on the history of printing. He carried on an extensive correspondence with Gerard Meerman, the author of the "Origines Typographicae," but refused to print that classic of typographic history for the reason that Meerman held to the idea that Coster had done his first printing with wooden types.

Izaak Enschedé died May 1, 1761. Three sons of Johannes Enschedé were taken into the business: Johannes, Jacobus, and Abraham, and in 1774 the firm name was changed to Johannes Enschedé en Zonen (and Sons). Under this title it has continued to the present day. It now operates a large plant doing typographic, lithographic, and plate printing; it still publishes a newspaper, and maintains the typefoundry. Most of the Dutch government bank notes and bonds are printed in its plant.

So much for history. What, now, are the most interesting types, matrices for which are preserved at Haarlem? To answer this question, we may examine some of the specimen books issued by the firm. The first specimen was issued in 1743. The first in my possession, which was, however, the earliest showing the ancient types, is the specimen issued by Johannes Enschedé in 1768 under the title of "Proef van letteren welke gegooten worden in de Nieuwe Haerlemsche Lettergieterij." This volume contains engravings by C. van Noorde of the interior of the foundry (Figure 1), of Johannes Enschedé (Figure 3), and of the punch-cutter, Fleischman, already referred to (Figure 2).

At the back of this specimen is a special section showing the fifteenth century types. One page of this is reproduced (Figure 4), the Flemish types shown having been traced to *Henric lettersnijder* or "Henric the type cutter" of Delft, who printed a book with them in that city in 1495 or earlier, and another at Antwerp in 1496. The probable date of the engraving of the types is about 1490. These are therefore the most ancient types extant today, books now being printed with them at Haarlem. Henric was evidently a typefounder as well as a printer, for he sold this type to other printers in whose books it appears.

On the same page of the specimen (Figure 4) are four lines of "Gothic monastic letters," what we would term today "missal initials." The engraver of these matrices is not definitely identified, but is believed to be Cornelis Henricx, who was a type cutter, and was known to print with these types in 1520. He may have been the son of "Henric the type cutter."

There are several points to be noted in the page reproduced. The first feature of the Flemish types, of the size known as Saint Augustin, is the great number of special characters in the font. These were required for the Latin abbreviations. The second point of interest is the caption by Enschedé, which, in translation, reads as

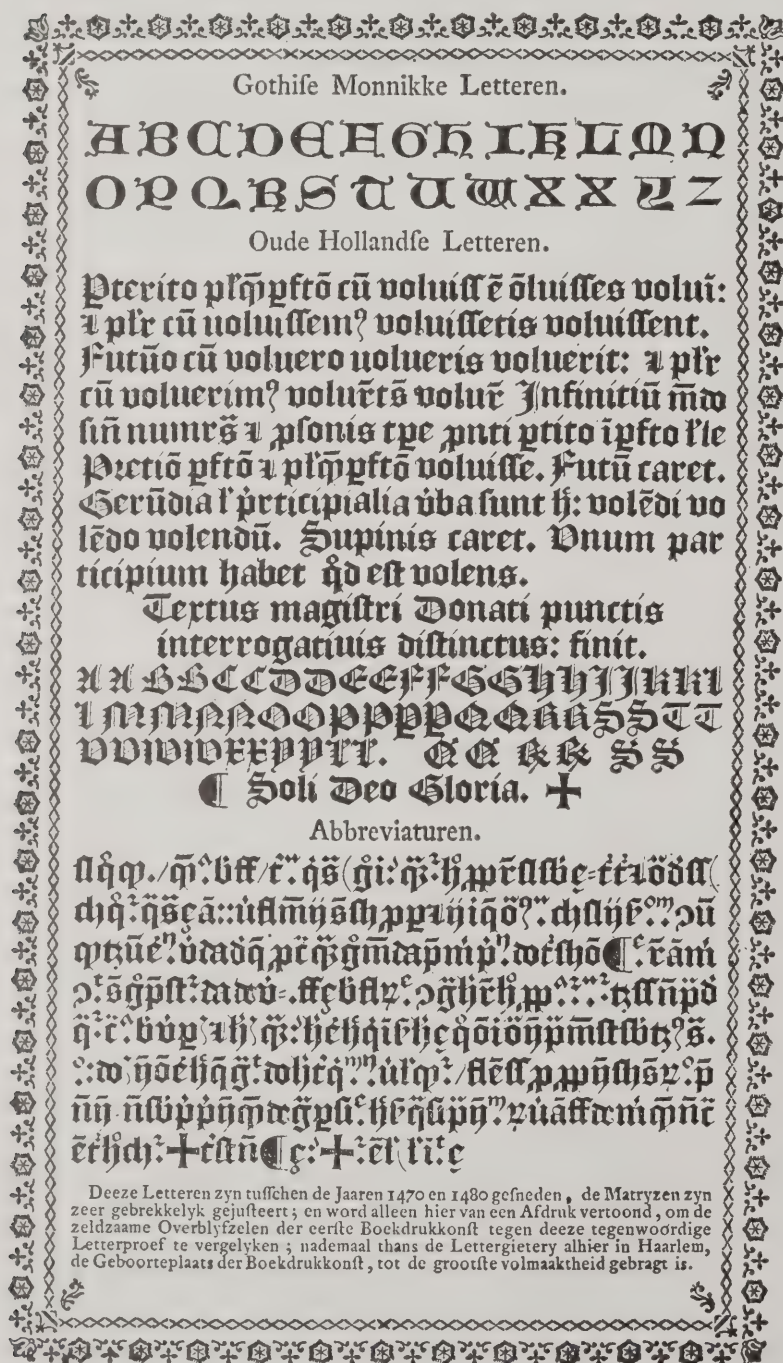


Fig. 4. Types Cut in the Fifteenth Century

follows: "These letters were engraved between 1470 and 1480, but the matrices are very imperfectly justified. We only offer an impression of them here, so that these rare relics of the printing art in its infancy can be compared with our present-day types. Furthermore, it is at Haarlem, the birthplace of the art, that typefounding has been carried to its highest degree of perfection." The dates then named by Enschedé are a trifle too early, as has already been noted. The typographic decorations making up the border of the page are, of course, of a later period.

The genealogy of these matrices is as follows: Cornelis Henrickx van Aelbrecht Hendricksz., to Hillebrant Jacobszoon van Wou, to Hillebrant van Wou the younger. The books, matrices, punches, and types of the latter were sold in 1670. The records do not show the name of the purchaser, but it is quite possible they were bought by Daniel Elzevier, for the matrices were found in 1767 in the equipment of Jan Roman & Comp., which concern succeeded to the business of Elzevier. The Roman type foundry was purchased jointly in 1767 by Joh. Enschedé and the brothers Ploos van Amstel, and in the agreement dividing the property, it was provided that the ancient matrices should go to the former. In this ownership they still remain.

There is another most interesting type in the Enschedé collection. In 1768, Enschedé received from Jacques Scheffers, a printer at Bois-le-duc, where his family had followed the same calling for a number of generations, an incunabulum printed by Peter Schoeffer, together with about sixty matrices. These latter, according to tradition, had been handed down for more than two hundred and fifty years in the Scheffers family. They were regarded by Johannes Enschedé as being even older than the matrices of the Flemish types.

The type was a roman, of the same character as those used by the Nicolas Jenson and John and Wendelin of Speir. Scheffers was a direct descendant of Peter Schoeffer, and as the matrices had been so long in the family at Bois-le-duc, Enschedé suspected that the corresponding punches could be ascribed to Scheffers' illustrious ancestor.

Be that as it may, the type is an old and interesting one. The assortment of matrices was highly defective, but in more recent years a new set of mats has been made and the missing characters supplied. This face, which is known as the "Schoeffer type," is very handsome, and is being used by the Enschedés today. A reproduction of a page in a modern book in which it was used is shown as Figure 5.

In the specimen of 1768, to which reference has already been made, there is one page (Figure 6) showing some plain roman capitals of about 72-point size, under which appears the following interesting caption: "The punches for these types have been engraved in brass, and struck in matrices of lead, just as was done in the early years after the inven-

tion of wood engraving by the most ancient typefounders. This procedure has been termed 'chalcography' by Bergellanus and other authors who have dealt with the origin of printing. The matrices were made about 250 years ago; they are in the taste and manner of Albert Durer, who published in 1525 a treatise on the design and proportion of letters. We show them here only as a curiosity."

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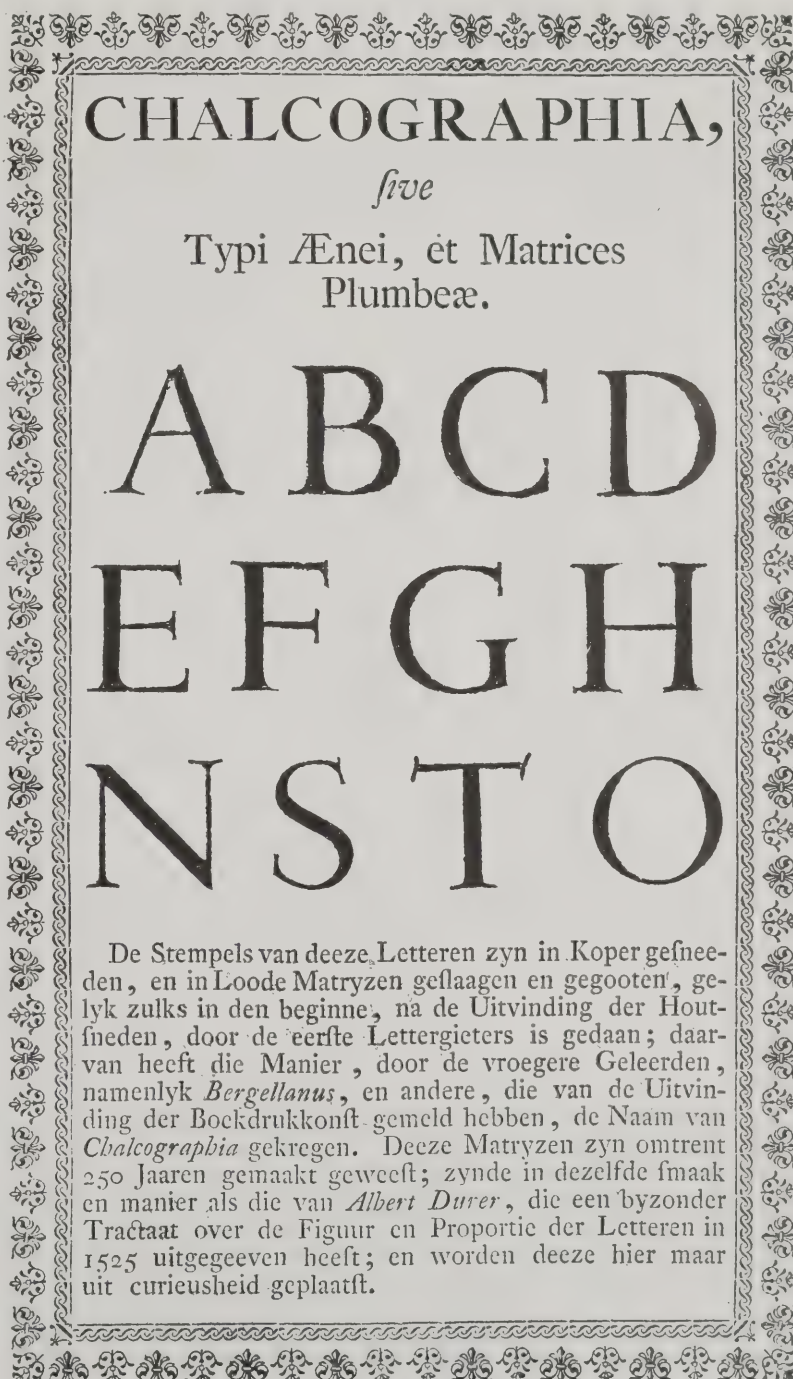


Fig. 6. Types Cast in Matrices of Lead

Brentano's Take Over McClurg's

A PAGE in the booklovers' history of Chicago was turned last month when Ogden McClurg, president of A. C. McClurg & Company, announced that the retail book store at 218 South Wabash avenue is to pass into the hands of Brentano's, the international book distributing firm, which left Chicago some twenty years ago, and now returns.

"McClurgs was founded as a retail business by the late Alexander C. McClurg, veteran of the civil war, lawyer, student, and first colonel of the First regiment, Illinois National Guard. But the wholesale department has since been extended until it now comprises six-sevenths of the business. Factories have been established on Ontario and Ohio streets and recently the stationery factory was moved to South Bend, Ind.

"Gradually the conviction grew that the firm would find its greatest interests with the wholesale department," said President McClurg. "Disposal of the retail business seemed expedient.

"The directors are confident that as a part of the

great Brentano system the store will continue to minister to the literary needs of Chicago."

It is announced that the same force of clerks will remain with the new Brentano's.

Move to Lower Publication Costs by Co-operative Buying

MAGAZINE publishers of New York City, viewing with alarm the competition which out of town magazines with lower costs are offering them, have formed a co-operative association for the purpose of lowering their costs by joint manufacturing. Arrangements will be made with a large printing plant to handle the combined work of the members' publications which will be standardized to facilitate joint buying and manufacturing.

Colonel Henry R. Burdick is chairman of the association and E. K. Gillett secretary. Members of the executive board include Lawrence M. Abbott, J. H. Brgdon and Godfrey M. Lebhar.

The following publications are members:

The Outlook, The Motion Picture News, The Survey and Survey Graphic, The Textile World, The Official Textile Directory and the Textile Catalog, Hendricks Commercial Register and Hendricks Commercial Bulletin, The Underwear & Hosiery Review, Sweater News & Knitted Outerwear, The Knit Goods Buyer and Knitted Fabrics & Apparel, The Ford News, The Association News and How to Make Money.

Atlantic City Will Entertain Five Thousand Ad Men

FIVE thousand delegates and guests are expected to attend the nineteenth annual convention of the Associated Advertising Clubs of the World at Atlantic City June 3 to 7. Nearly every civilized country on the globe will be represented. The meetings this year will include a gathering of the newly organized Public Utilities Advertising Association.

Do You Know Charlie Ford?

HAS anybody here seen Charlie? He has \$10,000 waiting for him in Peoria, Illinois. He is a printer and he will be legally dead next November unless someone tells him about what he's missing and he takes the back trail before then. Charles Ford used to be a linotype operator on the Danville Democrat. From there he wandered his way to Indianapolis and Elgin. He was last heard from in November, 1916.



Entrance Court, The International Congress of Master Printers, Gothenburg, June 4 to 6, 1923. Reproduced from Penrose's Annual

A World Bureau of Master Printers

Universality of Printers' Greatest Problems Make World-Wide Co-operative Plan for Employers Highly Desirable

By R. A. AUSTEN-LEIGH

President, Master Printers Federation of Great Britain and Ireland

Before The International Congress of Master Printers, Gothenburg, Sweden, June 4-6

THE various discussions to which we have listened during this Congress will have brought home to us the fact that we master-printers are all faced with much the same problems. Questions of wages, hours, apprentices, costing-systems, standardisation, relations with kindred trades, etc., perplex all of us, and I beg leave to suggest that in these days when labour is organising itself more and more on international lines, employers will be wise to keep rather more in touch with what is going on in countries other than their own.

Limitations of editorial space, ignorance of foreign languages, pressure of business, combine today to prevent most of us keeping ourselves *au courant* with the movements abroad. From time to time the National Daily Press may inform us that a Strike or Lock-out has taken place among printers in some country, but the chances are that it forgets to give us the less sensational news of how and when the trouble is brought to an end. To take an example, at the end of last year the British Times gave considerable prominence for two days to the fact that work had ceased in most of the printing offices of the Netherlands, but although I searched diligently I never discovered how the strike terminated. Indeed I only learnt the result by writing to the Secretary of the Dutch Master Printers, who very courteously found time to give me all the information I desired. Now the success of the Dutch Master Printers in increasing the number of hours worked in the factory from forty-four to forty-seven was a notable fact, and it cannot be disputed that possession of that information might have proved a strong point for employers in other countries to use, if they happened at the time to be faced with a demand for a reduction in the number of working hours.

Other points that are clearly of importance for master-printers to know are the success that attends attempts to procure standardisation, say, of sizes of paper; the modifications and improvements that may

be introduced from time to time in standard costing systems; the ratios existing in various countries of apprentices to journeymen; the means of combatting unemployment, or providing superannuation-pay; the progress towards a system of paying employees according to the size of their families; the establishment



Main Court, Memorial Hall in Background. International Congress of Master Printers, Gothenburg. Reproduced from Penrose's Annual.

of a uniform price list; the methods of disciplining the members of a Master Printers' Association; and of concluding agreements with Trade Unions. But it is scarcely necessary to prolong the list.

If I can carry my audience so far with me as to admit the advantage of keeping ourselves and our or-

ganisations abreast of what is going on in the printing world at large, I think I may proceed to consider the best and the most economical means of doing this.

In the first place some central clearing-house will need to be set up, where monthly reports can be sent from the various countries, which agree to be interested in such a Bureau. The official in charge of the Bureau will need to be a linguist, and to be possessed of sufficient journalistic ability and printing knowledge to be able to decide what matter is sufficiently interesting to be included in the Bulletin that he will issue. Again the Bulletin will need to be issued in at least three different languages—English, French, and German. I do not think that the work need occupy more than one man's time, and an economical plan would be for the Secretary of the Bureau to have his quarters in the offices of some Federation of Master Printers. I hesitate to suggest in which, but I think the lack of linguistic ability will certainly rule out the British Federation. Possibly the Swedish Federation would be willing to set the seal on the services which it has rendered the Printing Craft in organising this International Conference, by undertaking the forma-

tion of such a Bureau. The expenses of the Bureau would naturally be met by subscriptions from the participating countries, and I cannot imagine that the expenses thus divided would be great, or that they would be large enough to deter the various National organisations from eagerly subscribing to an institution from which they would be bound to derive such considerable advantages. The Bulletin should be issued monthly, and at a date which should ensure it arriving in most European countries in time for extracts to be available for reproduction in the national organs which presumably are published at the beginning of each month. It would probably consist at first mainly of actual news, but by degrees would include specimens of fresh faces of type, accounts of new machinery and new methods of printing. National agreements with employees would be given in full. In short, the Bulletin could be made of such vital interest to all master printers that if advertisements were taken enough of these should be obtainable to make the Bulletin self-supporting. At the beginning I would suggest that a questionnaire be issued to the various National Federations asking for information.

The replies would be correlated and issued in the Bulletin.

I have endeavored in the above paper to give a brief idea of the services which I suggest an International Bureau might render. I am not suggesting it with any idea that we need one in order to crush by some united opposition the legitimate aspirations of our Employees, but mainly that we may all be placed in the best position to defend our genuine interests.

London Journal Features Printing History

FIVE papers of great interest are found in the current number of *The Library*, the quarterly journal of the Biographical Society of London. Henry Farr writes on "Shakespeare's Printers and Publishers," with special reference to the "Poems" and "Hamlet"; R. A. Austen-Leigh contributes a paper on "William Strahan and his Ledgers," which gives many new facts about the friend of Franklin and the publisher of Johnson's "Dictionary." "The History of the Literature of Printing in the United States" is presented in a survey by George Parker Winship, who reviews the works of Thomas, Sabin, Hildeburn, Roden, Dr. Green, Littlefield, Ford, Evans, Brigham, and others, and pays a justly high tribute to Wroth for the recent "History of Printing in Colonial Maryland." Alfred W. Pollard contributes a review of D. B. Updike's "Printing Types."



Terrace and Steps in Front of Art Gallery, International Congress of Master Printers, Gothenburg. Reproduced from Penrose's Annual.

The Inside Story of Rotogravure

*An Exposition of the Technical Details by Which
Large Newspaper Supplements Are Illustrated in Intaglio*

By HENRY JAEGER*

New York Times Publication Office

ROTOGRAVURE is the method of printing from depressions made on a copper cylinder, producing grooves or cells, below the surface. The varying depths of the etched depressions result in different thicknesses of ink being deposited on the paper in differing tones, producing extremes of contrast not obtainable by any other method.

This intricate engraving process as applied to reproducing pictures was invented and perfected by one man, Karl Klic (pronounced Klisch), born in Bohemia eighty-one years ago.

Rotogravure is practically all photographic. The first step is the making of the negative. This is generally made on sensitized glass. The copy is placed on the easel of the camera and is then reduced or enlarged to the exact size in which the copy finally is to appear.

The exposure is made by the reflection of light on to this sensitized glass plate, called the negative. After the negative is developed and dried it is retouched by an artist who replaces details which may have been lost in the process of development.

The negative is then exposed in contact with a sensitized film, which is a flat sheet of celluloid. This film is then developed in the same manner in which the negative was made, and the result is a true reproduction of the original copy on a transparent film, called a positive.

It is essential that the photographer who makes the positive be an expert in photography, as to a large extent the quality of the final reproduction depends on the uniformity of tonal values which he permits in the various individual copies. If he fails to match the proper density in positives, the etcher can correct it, but only with great difficulty.

When the positives of each individual picture are completed they are placed in units of pages in accordance with dummies of the advertising pages furnished by the business office and the layouts for news pictures submitted by the art department. This is done by pasting them on a plate glass. Impressions of the line work, consisting of type and borders, is taken on a transparent candy paper. These are then placed in their respective positions on a separate piece of glass directly above the one on which the positives have been pasted.

This would complete photographic preliminaries were it not for the fact that solid masses of color will

not print except as solid masses. The pictures in the rotogravure reproduction seem to have plenty of lines, yet as a matter of fact there is not a line in them. The masses of color are broken up into extremely fine dots, each of these the result of a point which furnishes a printing surface. In this respect rotogravure is similar to the ordinary half-tone process. The fundamental difference is that the dots of the half-tone stand up from the metal plate, while the dots in rotogravure are tiny holes eaten into the copper cylinder by acid.

In ordinary newspaper half-tones there are approximately 4,225 such dots to the square inch. In rotogravure there are 22,500 of them.

In rotogravure these dots are put into the picture in a curious way. The page is printed from the celluloid positive on a sheet of carbon tissue, which is similar in appearance to the paper used for making photographic prints, except that its gelatine coating is sensitized in a different manner and is different in color.

Before the carbon paper has been printed upon from the positive, it has already been printed by light through a screen with fine lines crossing at right angles, 150 to the inch each way.

The dots between the transparent lines are not exposed, so that when the page

is printed on the carbon tissue the lines only receive the light impression, shallow or deep in proportion to the tone value of the photographic positive that it comes from.

The cylinder is of cast iron on a steel core, with a surface of copper, about one-quarter inch in thickness, polished to the highest possible degree.

The carbon paper is moistened with a solution of alcohol to enable better handling, and is placed in proper position on the copper cylinder with the sensitive side next to the copper. It is then squeegeed by a heavy rubber roller, after which the carbon tissue is allowed partly to dry. It is again moistened with warm water and the paper backing taken off.

Following this, all the soluble gelatine that has not been baked hard by light washes away, leaving on the cylinder a faithful reproduction of the position in the form of a perfect network of fine lines. This portion of gelatine remains because the action of strong light on its sensitized surface has rendered it insoluble in water.

The cylinder is then allowed to stand until the

Although for many years rotogravure printing has been used to illustrate Sunday and special editions of newspapers, there is a widespread ignorance of its technical details even among printers, due largely to the fact that only the largest newspaper plants are able to install the expensive equipment and hire the expert workmen needed to use the process.

Ben Franklin Monthly has received several requests for a detailed explanation of the process, and here it is, given by a man whose connection with one of the largest plants in the world — that of the New York Times, has given him an intimate knowledge.

—The Editor.

* Reprinted from the Fourth Estate.

gelatine on it is dry. When thoroughly dry all portions of the cylinder where the tone illustrations are to appear and the margins which are to remain pure white are painted over with asphaltum (which is an acid resist) to prevent these portions from being etched at that time. This is termed "staging." When this in turn has dried, the cylinder is ready for the actual etching of the line work.

The acid used for this purpose is iron chloride, which dissolves copper. When it is applied to the exposed carbon paper it eats into, or etches, the copper in proportion to the varying thickness of the film of gelatine that resists the action of the solution. Where the gelatine film is thinnest, the acid etches most deeply; where the gelatine is thickest, it etches the least.

When the etching has been carried to exactly the desired depth the cylinder is thoroughly washed with water to halt the action of the acid. The asphaltum acid resist is removed by kerosene oil. The cylinder is then wiped clean of all traces of the remaining gelatine.

The carbon paper containing the tone illustrations is then squeegeed on to the cylinder in the same manner as previously mentioned. Great care must be exercised to place the second carbon paper in the proper position. In hot weather difficulty is frequently encountered, as the heat, softening the gelatine, causes it to stretch.

Before etching the tone, the line work already etched is covered with asphaltum, leaving only the picture or tone parts exposed. The etching proceeds as before, only that to develop the various gradations of tone it is necessary to use a weaker solution of acid. This takes about twice as long as the etching of the line work required.

The high lights, as previously explained, have printed most heavily. In other words, they are represented by a thicker layer of hardened gelatine than the shadows. Therefore, in etching, the high lights are etched the least and the shadows etched most deeply.

To accomplish this the etcher passes the acid over the cylinder by hand, and here much of the quality is finally achieved. The one doing this work must be an expert in order to obtain good etching, as the degree to which the etching should be carried is a matter entirely of judgment. After the asphaltum and gelatine have been removed the cylinder is ready for the press.

The etcher has thus created in copper pictures that are composed of tiny cups, 22,500 of these to the square inch, each cup being surrounded by copper walls. These cups vary in depth according to the position they occupy in the picture, shadows being deepest and high lights most shallow. By examining a rotogravure print through a magnifying glass, particularly in the middle tones, these little spots of ink may be clearly noticed.

During many stages of the rotogravure process it is necessary to work in rooms of even temperature and

humidity. Variations in the amount of moisture in the air should be particularly guarded against.

The actual printing is one of the simplest parts of the whole process. The cylinders are placed in position so that they revolve in a vat of ink. The ink used is about the consistency of thick soup. A steel blade, very flexible, called the doctor blade, is so set that when the cylinder revolves out of the vat of ink the knife scrapes back into the vat all of the superfluous ink, leaving only that which is in the tiny cups. A rubber roller, pressing the surface of the paper on to the etched cylinder, brings the paper into contact with the ink remaining in the depressed or etched portions of the cylinder.

A Printing School in Denmark

By HEC MANN

THE School of Book Craft is an institution in Copenhagen which is advancing the printing art upon thoroughly practical lines. This School was founded in 1893, the first of this kind in Denmark; although the Association of Danish Book Printers attempted to form an apprentice's school in 1878, but this was dropped after three months of existence.

The School of Book Craft was founded by the local printing craft association, with the aid of some interested benefactors. As in all such undertakings, there is always one individual mainly responsible for such a continued success as this school has been. This man is the former principal, Mr. F. Hendricksen, artist and wood-engraver, well-known for his generous help in every artistic and progressive endeavor.

The instruction covers eleven hours per week, and includes Practical Drawing, Danish language, Arithmetic, and Practice. Each student, whether he be a typesetter, pressman or book binder, receives a thorough grounding in drawing and designing work. It was found difficult, in the beginning of the classes, to gain the interest of the students in this drawing work. By some, the application of the principles of design, and drawing work was not thought necessary. But time and the advance of the printers' art have changed this notion. The fundamentals of drawing are taught to all. Then special work is taught the different students. The printers learn hand-lettering and lay-out work; the pressmen study shaded charcoal drawing from plaster casts. This was the most interesting thing seen on the visit. With pressmen—students studying light and shade, in this way—the future is full of every kind of pleasant possibility! The bookbinders learn geometrical drawing, designing and color work as the basis in a graphic way. Then they have the practical work, and the special branches of gilding, marbling, etc.

At the present time the number in these classes is as follows: Printing 25, Presswork 16, Bookbinding 35. This is in the evening school. During summer they have a day school for a period of six weeks.



A Printing School in Denmark

The Advertising Dummy as Hero

The Dummy Is Rehearsed Today to See If He Knows His Part Well, for Tomorrow the Customer's Desk Is the Stage

By JOHN H. CLAYTON

Buckley Dement and Co.

Before the Advertising Council, Chicago Chamber of Commerce

IF THERE is anything we like about a speaker, it is to have him jump right into the subject, so we are going to start. Ring up the curtain. Company, take your places for the great melodrama, the Perils of Pauline. We have our hero and our heroine, high and low comedian, the ingenue, and of course the villain. This is the melodrama of business, and our actors and actresses shown by some of the direct mail pieces that are used to promote sales and get orders.

Today is rehearsal day, dummy day, the day we try out in order to find out; tomorrow the show starts. The various pieces go to prospects and customers. What we discover today will mean the difference between favorable response and indifference, between success and failure, so it is highly important, company, that we get our parts right, that we do not get the hero and the villain mixed, and play a comedy part when we should be serious, pose as the heavy feature when we should be the ingenue. And just as it is in a show of this kind, in any show that is going on the road, so it is in any campaign, or any one piece of a campaign, as I hope to prove to you.

What is a dummy? A whole lot of people I know, if they had not heard me talk, would think I am going to be the dummy in this dummy rehearsal. No sir, not a bit. I am going to keep on talking, but a dummy, as most of you know here, is a blank piece of paper translated into the beginning of a real piece of literature. In other words, there is a germ of an idea, a headline, and then a lot of little lines that when I am dictating copy on the dictaphone I will either call "Lala, Lala, Lala," or "Tucka, Tucka, Tucka," so when the operators get used to me it will read something like this, Headline, biff him in the eye, Tucka, Tucka, Tucka, Lala, Lala, Lala. All right, leave out eight inches of that, now through with another subhead and so forth.

I am going to talk quickly on colors, on paper and on type, and when I get to colors, any one of those subjects is a talk in itself. When I talk on color, I am going to bring out what I really practice today.

Never use black ink. Never use black ink when 99.99 of the printing of the world is done in black ink. If I continually keep before my mind "Never use black ink," I am generally seeking something else, am I not? As a result, criticism. My stuff is dis-

tinctive. It is different because it is not typically black and red. People sometimes say, "Well, of all the freak colors." That is the time I fell down. They don't say anything of the nine times I make good. So much for that, just the fringe.

Engraving. Another subject in itself. I am trying to give you the impression that I know what I am talking about. If I succeed in doing that thing, you must believe in me before you can appreciate the rest of it.

Type. That is all I want to say on type. Lots of people, when they first heard that statement, that type could be made to talk, said "bunk," but Sherbow proved it. Type can talk. The trouble is that a whole lot of us are not taking time to make it talk. It is elusive. That is all. It is not talking.

What is advertising? Advertising is simply a sales message on paper. If I am a punk salesman, my advertising is punk, and just bad. That is just referring to myself and not anybody else. Just bad. That kind of thing is the way I handle my order. I write just as I speak. So if you ever get me to write anything for you, you will practically get the same kind of stuff I am talking today.

Now I want to put something to the test. I will call

this a little scene within a scene. A man in a Morrison Hotel lounge. Just to prove to you that people do not read the copy altogether, but that they read the picture, the headline and the slogan. He is downstairs in the lounge right now. He had a date with a fellow and he has been kept waiting, and he went over and bought a magazine. He has turned it over, and he is looking at the advertisements.

Just let us look at the man a minute before we read. Look over his shoulder and see what he is doing. Throwing his Stetson hat on the lounge, he kind of adjusts his hair, upon which has been put some Herpicide, so that he won't have the "Going, going, gone" applied to his hair, rubs his hand over the face that has been fixed up by the people in Milwaukee, touches the Cheney tie and the Manhattan shirt, throws one leg with Hole Proof hosiery over the other, with a pair of Douglas dogs, and he is cool. Oh, he is cool. He is not like the fellow in the picture. Aren't you all thinking with me in pictures as we go along?

All right. First page. Ivory Soap. It floats. Thank God, it doesn't read, "Ebony Soap, It Sinks."

Mr. Clayton, whose practical experience with direct mail advertising entitles him to an attentive audience, makes you remember what he says by making you chuckle when he says it.

"Pictures, Headline, Slogan," says he, "are the immortal three which carry advertising to success. And colors — odd colors that get far away from the conventional black and red combination."

Mr. Clayton is an exponent of the terse and unusual. His article will stimulate thought about the handling of the advertising pieces you are printing.

—The Editor.

It floats. Thank God it floats. All right. Cream of Wheat. You are coming along with me in the pictures. You know who is there. That old darkey. "I'se in town, mamma. I'se in town, children." Then let us be serious just for a minute. Have you a little fairy in your home? Oh, man, somebody says in books on advertising, never ask a question. I would like to just put that ad in front of them and ask how many people have bought Fairy Soap on the strength of that wonderful little picture. There is no man in this place who is married who would not feel, believe me, I got a little fairy or two or three of them, or I wish I had. That is so much for that. The picture, you see it. All right.

Gentlemen, I can appreciate those ads, but when we come to Jim Mennen I am going to kick. I have got a kick. I have never seen Jim. Why doesn't he show his picture? Maybe I am wrong. They tell me that Mennen's picture is poor. I love to read about him, but I would like to see him.

I am looking over his shoulder. I ask the man who owns one, he will be pleased to show me. I turn immediately over there, and I see one of these big long cars with the engine, a tall man with a mustache, big poplar trees, and I go to old Buick. I buy a Buick, encouraged by the slogan, "When better cars are built, Buick will build them," and I keep hoping.

Pictures, slogan, headline. We have not had a word of copy, not yet. I am not decrying copy, not for a minute, but I just want to show you what you are reading. You are reading pictures, headlines, slogan.

Now I see my good friend turn his magazine over and lay it on his knees and wait. What is he waiting for? Waiting, waiting, waiting. What for? All right, I will go right behind him. I will flip it up. Aha. He is waiting for the little old lady in the Old Dutch Cleanser ad to turn around.

William Thomas Brown is an enterprising young American. He has been reading the Literary Digest, the Saturday Evening Post, and all the other things that enterprising young Americans read. He has been fired by an ad, a six line ad, in the classified, which says, in effect, "Be a stenographer, in a little while you will be reporting the President's speeches, or you will be the right hand man to somebody." He reads this. This ad costs \$10 for each line, \$60 to insert. It took the time of a high paid advertising writer, copy writer, the best copy writer in one of the biggest agencies.

Bill sent in a reply. It said, "Communicate with so and so," or "Write in for so and so." He sent in a reply. All that day on the job, worrying, worrying, waiting on customers, doing something that was repellant to him, and all the while a vision of this great stenographic job, and when he got home he says, "Mother, anything come from that shorthand school?" "Yes, I think there was something here, around somewhere. Oh, yes, here it is."

And that is what Bill gets. Bill, red blooded and full of pep, anxious, eager, gets that. Look. Now in case you should think I am faking, here is the actual book. We will read that first. You can not see it. I can hardly see it here. A school of first-class stenographers, Success shorthand, the best system for beginners, postgraduate for stenographers, a book of inspiration. I like the way that says a book of inspiration. Then, we have been trying for years and years as advertising men to get away from the use of the word catalogue. There is a book of inspiration, and then he sends a catalogue anyhow. Just imagine the compositor putting that in.

Here is the actual book on file. I have gotten over the first rebuff of that cold, cold thing that looks like a report of the number of dogs incinerated in the city of Chicago in the year 1922, or something of that kind. I am full of pep, and so I read 64 pages of double column eight point stuff with a lot of hieroglyphics. Not an illustration in it. And I go back and wait on customers.

Then the fellow comes in and he says the advertising pulled, but it did not get the right kind of inquiries. All right. What will I do. I love to tell you what I would do under the circumstances. That is what I would do. I would meet Bill half way. While I would use black or red or enamel, I am going to use red for the plate and black for distinctiveness, for clearness. Read this book of inspiration and every page has some information of value to ambitious, progressive young men and young women. There is one of the strongest pieces of copy that I could write, right there, and now I have a title page. This part is all right. Why do I have a title page? I have a title page on the front of the book for the same reason that I like to go in the front door of a house instead of the back door.

I go on. I show another page. About Mr. Jones. What can I do for you? Jones is the president of the school. All right. If you knew me as well as others know me, you would not see me put the president's picture in there unless there was a darned good reason. I would turn the job down. Yes, I would. I would turn down the order rather than have the president's picture put there unless there is a reason for it. But I will show you the reason. He is going to be under the president and he wants to see him, and it gives Jones, the president, a fine chance to get intimate and to get personal, to get his theory across, so we show the picture of Jones.

Now, we are still with Bill. He is there reading every word. He is beginning in here to ask questions, and the time to answer those questions, ladies and gentlemen, is before they are asked. That is what advertising should do. It seems to me this is about what Bill is doing, even though he has sent in this inquiry, first, of what value is shorthand to me? Why should I learn it? Then the second question, Have I the necessary ability? No. I would not let that be known to Bill or Tom. In the privacy of his own room he will ask a question. If I answer that, and you are going to tell him, he is discouraged because it is up to you to get that man or boy and teach him.

How long will it take? What is the best system of shorthand for me? Whose school shall I go to; and in the first few pages I answer all those questions. When I get up to page 64 of this book, I translate it into sales terms, and this is what this book did. It is a simple case here. He has shown me several things. Yes, I will give you the good bye. That is what this book does. Assuming that such a flat thing, such a gray, dead looking thing as this could get the order, assume that, there is no closing talk, what are you going to do about it? We show still further Success Shorthand School holds the world's record. Isn't this something to be proud of? Think what this means to you.

That is to my mind the kind of thing that would cause him to get together every penny he could, jump on the first train and come to Chicago. There is a lot more in it, such as prices for board and views of Lincoln Park, the Art Institute, and that kind of stuff, to bring Bill here and make him feel how safe he is here.

What is This Claybourn Process?

*How Claybourn has Eliminated Makeready from Printing
by Worshipping at the Shrine of the Great God Precision*

By J. E. GILBERT
The Gilbert-Harris Overlay Company

PERHAPS it isn't befitting to review almost a lifetime of effort expended (or, I might say, invested) in research designed to make easier and more productive the path of the pressman, or more prolific of beauty the thing he produces. But standing from this vantage point and looking back, I cannot suppress the sigh that wells up when I recall the hundred-and-one things we pressmen have had to resort to in an effort to secure the good printing we have been able to produce, and then inspect the results produced by Lex Claybourn and his wonderful process, and machinery, in so simple and sensible a manner. One cannot help but marvel at the things which have been accomplished in our industry in the last decade. And yet how true it is that achievement challenges achievement. The last goal is but the next scratch. Information is never complete upon any subject. We know the least of everything.

The foregoing is the aftermath of a visit to the new plant of the Claybourn Process Corporation, recently completed in Milwaukee. The concern has been receiving visitors from all over the country. Curiosity also drew me there. I heard of Lex Claybourn and of the things he had been doing in Menasha, Wis., where he was for some years general manager of the Menasha Printing & Carton Co. Wild claims were made for a process which he has been developing during the past fifteen years. This was perfected some two or three years ago and has been undergoing practical tests for some time. The outstanding highspot of these claims was that Claybourn was printing without recourse to makeready—and securing better printing.

Shades of the markup sheet! Ghost of the "biscuit" over-lay! Specter of the metallic and chalk process!—all evolved after years of painstaking study to create the science makeready has become! And to think that twenty years of effort have been wasted! What wonder, then, that I should view Claybourn's claims as but mere theories, which might be exploded when put to the test.

After spending several hours in the Claybourn plant, however, on a tour of inspection, I readily yielded every point. I had to admit that everything I had heard of the Claybourn Process was not only true, but that the simplicity and the results secured are beyond belief. I could not put aside the thought that, after all, there is nothing new under the sun; the big successes in life were not achieved by radically new departures from old customs. Rather, it meant using the means we had at hand and making them bend to our will by the application of scientific principles.

That is what I found Mr. Claybourn had accomplished. The Claybourn Process, Claybourn machinery and equipment are nothing more nor less than plain common sense, with all the inequalities and frailties of guesswork removed. In their place stand sound reasoning and fact. Claybourn does print without makeready, and he prints in quality

that has never been surpassed. After viewing the results of his work, I felt, as never before, that letterpress printing, especially process color work, is creeping into a new vista of beauty and utility. I never before had had the fortune to inspect such wonderful printing. It all seemed more like a dream. And they talk about opportunity petering out! Unless I miss my guess, opportunity in the printing business is just starting to show.

Though I found Lex Claybourn surrounded with piles of work, the character of the man was at once evidenced when he dropped everything and took me in tow. He personally conducted me through the large new manufacturing establishment. I had unusual opportunity of inspecting, arguing to raise a question for the sake of demonstration, and then having the unmistakable proof laid before me, bereft of theories, stripped of doubt—actual super-quality printing without makeready.

So thoroughly has the Claybourn Process been developed and perfected that not one feature of the progress of work, from the artist to the completed product, has been overlooked. Claybourn began a good many years ago, when yet a boy, to ferret out and correct the inequalities and pitfalls of printing. He went every bit of the distance through the graphic arts industry and delved deeply into mechanics of many lines in an effort to get at the bottom. That's where he started in his quest of perfect printing.



Lex Claybourn



Interior of the Claybourn Plant and the Directors' Room

At first, I learned, he gave all his time and research endeavor to perfecting a perfect printing plate. This he finally accomplished. But, that done, he found he hadn't even made a start. Too many other factors play their part in good printing. Perfect printing, he found, did not hide entirely behind the printing plate. He had to start all over again. This time he started again at the bottom, only from an entirely different angle.

The artist's sketch came first within the line of investigation. Every conceivable color was found on the palette, from which pictures were produced that the pressman was expected to reproduce faithfully but never did achieve. Claybourn is an artist himself and possesses the artist's instinct. Besides he knows technique. So the artist and his methods were surveyed, tests made, new theories evolved, exploited, accepted or discarded, until the work of that department came within a new range of perfection. It was obvious that process color work could not be followed out satisfactorily with four colors when the artist used eight and sometimes more colors in preparing his drawing. And it was found that hitherto unattained results could be achieved with the four base colors involved in process work by adopting new methods.

Claybourn has not dreamed unwisely in evolving and completing the process and machinery. All the while his experiments and developments were shaping themselves into the perfected process he visualized a new blossoming out in pictures of every kind of merchandise, of a new impetus that would surely follow the faithful reproduction of peoples, places, events, and things. He reasoned that we are in an age when pictures are a more important adjunct in publicity than any other factor having to do with successful advertising.

The more I write upon the subject of the Claybourn Process the more I see to write about, so that the telling of all the angles connected with it is bound to stretch out into illimitable length. I can therefore only hope to cover the high spots of what I saw, and narrate the impressions made upon me.

The thing that impressed me most about the whole thing was the fine detail with which everything has been carried out. No one not intimately acquainted with every phase, feature and factor of art, photo-engraving, electrotyping, presswork, and possessing a flexible, comprehending mind that can adapt itself at once to engineering, drafting, and mechanics of every conceivable kind, could possibly cover all the ground and come anywhere near achieving the results attained by Claybourn. He had to run the entire distance, and he registered a perfect goal in every one.

Preparation of the original engravings follows new lines. Instead of all the dead metal being routed away, it is all left. The router bit is merely run around the detail matter, and the balance is left as a bearing-off surface, affording protection to finest detail in the process of electrotyping or lead moulding. Isolated portions of the plate which ordinarily stand out in the open, are thus preserved instead of being broken down. Claybourn is unalterably opposed to printing from original engravings. His point is entirely tenable and well taken. The originals are too valuable to be entrusted to the numerous dangers that may befall them in the process of printing.

In platemaking by the Claybourn process all the ingenious machinery that has been perfected comes

into play. Chief of these machines is the correcting and solidifying press, which is also a lead moulding machine. The treatment of the plate after the shell has received the backing metal is unique. It goes into the solidifying and correcting press first to be trued to an absolutely even plane of surface on the printing face. It then receives the solidifying treatment, which takes every imperfection out of the backing metal. In the process the backing metal is actually made to flow under pressure, excess material flowing upward into the solidifying plate. Upon first withdrawal the back of the plate shows plainly what the pressman would have had to do by way of makeready to make the plate print perfectly had it not undergone the correcting and solidifying process. The toothed areas of the solidifying plate, of which there are three, each adapted to different classes of work, plainly leave an indentation on the back of the plate, showing the high and low spots and other inequalities.

The solidifying and correcting press is not large, yet it incorporates more unique features than the most ponderous lead-moulding machine known to the electrotyping industry today. Though the machine is subjected to stresses and strains that seem almost unbelievable, it is all done so noiselessly that one hardly can appreciate that all the things *accomplished transpired* during the short time the plate was within the machine. Tonnage pressure can be set at any desired point up to 1,000 tons. When the pressure reaches that point the machine recedes and the power is automatically cut out. A depth gauge at all times registers the density to which the solidifying plate is penetrating. The machine is simple and so finely balanced that every movement is one of grace and ease. There is no strain or groan.

After first withdrawal it may be found the plate corrected must be shaved and again returned to the press for another treatment. As originally prepared, the backing metal is somewhat thicker than the finished height of the plate. This surplus metal is absorbed in solidifying and the balance shaved off by the Claybourn flat plate shaver. The machine is radically different in construction and operation from other machines doing like work. Its chief feature is the construction and operation of the shaving head and knife. The former is much heavier than any other machine; the latter is provided with a series of hardened steel rollers spaced at intervals of about $\frac{3}{4}$ of an inch across the surface of the shaving knife. Each roller is provided with a torsion spring. The function of the rollers is to hold the plate firmly and snugly against the platen while the shaving is progressing. No buckling, stretch, warp or distortion can occur because of this feature. There are so many salutary features about this new shaving machine which are real innovations that I could make a story of it alone.

Now Claybourn takes the plate to the Claybourn proof press and in a few minutes he has a proof that is in every respect a counterpart of what the finished job will be like. In its every feature of construction and operation this press embodies the same principles which are incorporated in the cylinder press. Cylinder, bed, fountain, rollers, grippers, guides, tympan, packing, and all, follow the same identical details as its larger brother, the cylinder press. In all my experience as a printing engineer who has given particular time, thought, study and research to presses, I have never inspected or witnessed in operation a press which presented so

"ASIDE FROM THAT, IT'S ALL RIGHT"

By WILL RANSOM

THE LATEST souvenir from the American Institute of Graphic Arts, due in the usual course of events to be included in the monthly criticism, looses a flood of memories which our generous editor has agreed to accept in lieu of more important matters. They are important, at that, on account of their subject, the most distinctive figure in American typography—Fredric W. Goudy. If I seem to have an exceptional enthusiasm and respect for the dean of our profession and his work, I admit it with pride—pride that I had the privilege of knowing him in the earlier days and in the present opportunity to tell of them to later acquaintances who will be interested in that portion of his history.

The immediate incentive of this story is a four-page folio containing a tribute to Mr. Goudy by Edmund G. Gress. It is set by Mrs. Goudy in the marvelous Goudy New Style face of type, with all her usual artistry of composition, and printed by hand at the Village Press, on a sheet of Swedish hand-made paper. Mention is made in the article of the inauguration of the Village Press twenty years ago. That is a summer of delightful memory for me, for it was at



First Mark of the Village Press

that time that I had the privilege of studying with Mr. Goudy and of helping, in some small way, with the production of the first book.

It was just about this time of the year (early in May) when I began spending the balance of the afternoon and evening, after Institute classes, in his studio, then in the Fine Arts Building. That was the time

when the Hearst type had recently been appropriated from some of his lettered ads; when another type foundry had brought out Pabst type from his own drawings, and when he was drawing the Powell type for the exclusive use of the old firm of Schlesinger & Mayer. Commercial lettering was comparatively little used in those days, and payment for it was based largely upon what the same matter would cost to set in type. It was not a profitable profession then, but it was Mr. Goudy's work and he stuck to it.

As it happened, I was as wildly enthusiastic about private presses as he was, but without his knowledge of real standards. I had printed two books on the Pacific Coast in a blind attempt to start a private press, but they indicated only desire—not accomplishment. So a certain community of interest was apparent, and it was not entirely illogical that Mr. Goudy should offer me opportunity for co-operation.

The Village type was already drawn—the first attempt, I believe, to produce a formal type from free-hand drawings by modern methods of matrix cutting. That principle, to which Mr. Goudy has consistently adhered in the face of conservative resistance, has produced the personal quality apparent in all of his type designs; a quality which has finally influenced other type designers to work in at least an approximation of the same manner. With a design ready and two enthusiasms "rarin' to go," the only possible result was an immediate start. So the drawings went to Mr. Wiebking, prince of matrix cutters then as now, and his faithful reproduction played no small part in the beauty of the letter. It is still my favorite of all the faces Mr. Goudy has designed.

At that time, Mr. and Mrs. Goudy were living in a house at Park Ridge, and there was a barn which seemed a perfectly good location for the press. A Schneidewind engravers' proof press was installed, there was some impatient waiting, and finally the type itself was delivered, about July 15, 1903. At any rate, the first proof was pulled July 17. This was followed closely by a letterhead and the first circular, seventy-six numbered copies of which were issued July 24 and given to friends and associates of the printers. This announcement had been in preparation for some time, for the decorative band and initial were both cut on wood. It is interesting to note here an instance of the principle mentioned in Mr. McMurtrie's letter in the May issue of Ben, to the effect that white space in angles is an essential of letter



A NOTE ON THE VILLAGE PRESS AND TYPE



NEW press has been established in the village of Park Ridge, Illinois, by Fred W. Goudy & Will H. Ransom,¹ to be called the Village Press. The founders of the Press intend to make beautiful books of those things in literature which they enjoy. Each book will

be planned and executed in what manner seems most appropriate to the character of that book, but the decoration will be considered in relation to the printed page rather than to the intent of the matter. By "book" in this connection is meant a piece of artistic handicraft and not its literary content. Generally speaking, the books which the Printers have in mind will be strong and dignified; beautiful too, but of the whole rather than of any one part. Restraint will be a feature of their productions.

THE VILLAGE TYPE

The Village Type was designed by Mr. Goudy for

¹Formerly of The Handcraft Shop, Snohomish.

First Announcement of the Village Press



FRED W. GOUDY

Reproduced from the Photogravure included in the latest "Keepsake" from the American Institute of Graphic Arts

Specific Makeready Analyses

Following Up Discussion of Analysis in May Issue, Specific Results Form Useful Basis for Gathering Production Records

By GEORGE NORTHRUP VOORHEES

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POSSIBILITIES for increasing production per hour per operation can be determined solely by comparison of production averages gathered under uniform classifications. Therefore, complete classification of operations under which production averages in individual plants may be gathered, is a vital need of the industry.

The first use of an analysis of operations in the printing plant should be to make up uniform classifications under which production averages are to be gathered. These production averages are for use in making production time layouts. The extension of the production time layouts to money value completes the estimate, bid or quotation. If the job is obtained, the layout of production time becomes a schedule of the time for operations and is used for planning and scheduling the work throughout the plant.

A second use for production averages properly classified is as a basis for setting up a standard of production, or, as is sometimes called, normal production, to determine the exact value of the machine or employee to the plant.

Following up the analysis of make-ready on presses published in the May issue of the Ben Franklin Monthly, some of the results of such analysis will probably be useful in setting a basis for gathering production records; and, for estimating purposes, in the analysis of make-ready on particular jobs.

The following classifications of make-ready on presses should not be considered as absolute, but, rather that they merely represent average work under each of the headings. Grade of work,—fine, medium or poor—cannot enter into any set of industry classifications of operation inasmuch as it is easily possible for one plant to produce work that would be a class lower than the average, another plant to produce the average work and still another to produce work a class higher than the average. Neither do the classes cover all kinds of work as they are based on the analysis of make-ready of so-called general commercial work.

Newspapers, dodgers, sale bills, poster printing and publication work require so little make-ready in shops specializing in such work that their production would necessitate even less time than that required for an ordinary Class 1 of commercial work.

Make-ready, the operation itself, consists of four separate and distinct operations—preparing the press, wash-up, register and spotting up. For the better grades of work this is still further separated as follows: Preparing the press, wash-up, register sheets, register plates, spotting up, extra wash-up, extra register, making cut overlays (whether hand cut or mechanical). Such fine analysis as this, however, is more directly a phase of engineering than of gathering straight production averages.

For the purpose of gathering production records, the classification of paper, form and ink given below is sufficient. For convenience the various classes are designated Classes 1, 2, 3, 4 and 5.

Class 1

Forms: Forms under the heading of Class 1 consist primarily of one or more of the three ordinary kinds of composition in its original state; foundry type composition; monotype composition; slug composition. Such forms should contain no other matter except as follows:

(a) Combined with a few small sections of tabular matter with rules.

Note: All tabular matter without rules, so far as make-ready is concerned, is considered as straight composition.

(b) Combined with a few small zincs or electrotypes of zinc illustrations.

(c) Combined with a few small wood base electrotypes of type, line or zinc.

(d) Newspaper or poster work containing coarse screen halftones.

(e) Patent base electrotypes of any of the above combinations.

Register: Any register forms where register can be accomplished with the feed guides.

Paper: News print; poster; machine finish book; sized and calendered book; antique and egg shell book; offset papers; cover papers (not coated); blotter papers (coated and uncoated); coated one side litho or plate label; bonds, bats or ledgers containing a large percentage of sulphite; any other soft porous papers.

Ink: Black ink, any grade. Color ink except metallic inks.

Note: When any other color than black is used, a wash-up is necessary; and the time required for wash-up should be added to that for make-ready.

Class 2

Forms: Class 1 forms become Class 2 forms when:

(a) Run on fine grade sized and super-calendered book, coated book or coated covers.

(b) In combination with more than a few small sections of tabular work with rules.

(c) In combination with more than a few small zinc or electrotypes of zinc illustrations.

(d) In combination with more than a few wood base electrotypes of zinc, line or type.

(e) Made ready for bronzed work.

Class 2 forms are also those forms containing:

(a) A large number of rules.

(b) Numbering machines.

(c) Perforating rules.

(d) Cutting rules (not dye cutting forms).

(e) Work and twist rules.

Register: Register forms to contain not over three spots of register, such as three two-color zincs or any register where it is necessary to shift not more than two places in the form.

Note: The first form is never to be considered a register form. It frequently appears that forms without register would be Class 1; therefore, as the first form requires no register in the make-ready, it will still remain a Class 1 form, and, second and additional

 Continued on page 65

REVERTING TO TYPE

By BARCUS

Where Shall I Spend My Vacation?

Where shall I spend my vacation?
Bring me a guide and a map!
Wind in my face! Sweet elation!
Get out my top boots and cap!
Where shall I spend my vacation?
Gosh I'm a fortunate chap!

What point looks best on the compass?
Show me where big fishes are;
Gosh, but I'll kick up a rumpus!
Order two spares for the car!
What point looks best on the compass?
Any, so long as it's far!

Where shall I spend my vacation?
What's that, my dear? Ah, the place!
What, we must clean house? Damnation!
All right, since that is the case—
Where shall I spend my vacation?
Right here, with dust in my face!

Probably the Swedish Reporter Wanted to Distinguish It from the One He Had Heard Called "The Mandarin Bible"—The One Printed in Chinese, You Know

SIR: A recent issue of the New York Herald contained the following headline: "Gothenburg Bible is Coming Here." And the text states that an American book-dealer has secured at a cost of \$50,000 and is bringing to this country a copy of the Bible printed in 1455.

To what depths have the proofreaders on the Herald descended when they do not recognize the volume regarded as the prototype of the art giving them employment!

Doug.

A LAUGH came to us the other day in some samples of envelopes which the Dwight Brothers Paper Company sent over from which we were to select one. The name was written on the back of each—and the number. On a nice yellow envelope was written "Canary laid 6."

We had one like that once, too, who laid seven, poor thing, and died of a broken heart when they wouldn't hatch.

A CERTAIN judge, according to the sales letter of the Allied Paper Mills, ran across an old offender he had sentenced for burglary. "Well," exclaimed the jurist, by way of greeting, "haven't seen you for a long time."

"No, sir, and you won't, sir," declared the "ex," sincerely. "I've hooked up with a bootlegger, and I'm hitting the straight and narrow from now on."

THERE is infinite music in the name of Susie Hetlock, who washed dishes for thirty-one hours in a row, thereby showing the dancing fools that energy of the Marathon variety may be expended in other ways than wearing holes in silk sox. We

should like to get Susie started washing the windows of our house—a thirty-one hour job in any event, or holding converse with the blooming rugs of Spring, about which the wife becomes more and more insinuating. Ah, the name of Susie must be pride in her mother's heart!

THIS, little dears, is the Pied Typer's dream of what a composing machine should be like. Not the cold, hard, factory sort of thing which we are using now, but a human sort of machine, with a home-like tea kettle atop it to give one the impression that he is in his mother's kitchen. He clipped it from a Slovakian printers' magazine, called

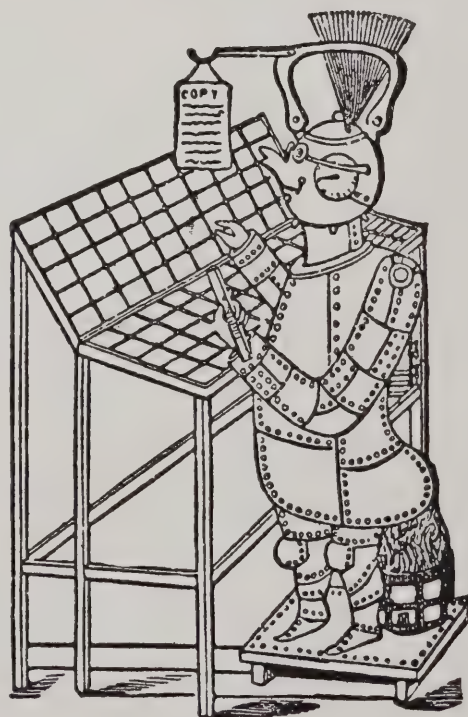
ГРАФИЧКА РЕВИЈА

ЗА ПОУКУ И ПРОМИЦАЊЕ ГРАФИЧКОГ РАДА
ИЗДАЈЕ САВЕЗ ГРАФИЧКИХ РАДНИКА-ЦА ЈУГОСЛАВИЈЕ У ЗАГРЕБУ

which has some very interesting things to say about it. For instance: "Prvi slaganje bilo potrebno vise radnih sila; za slaganje jedna, za isklucivanje druga, za razlaganje treca i za punjenje cetvrta."

There are other similar truths in connection with this, but they are only for the initiate.

No, Alice, the gentleman does not suffer from the heat. You see, he wears asbestos under his steel jacket. He never strikes, he never talks—he just sets and sets. Plenty of charcoal in the brazier and plenty of water in his think-tank. Could anything be sweeter?



A FEW BOOKS FOR PRINTERS

Discussed by EDWARD KERN

British Printers' Year Book Grows

The Master Printers' Annual, 1923. Edited by R. A. Austin-Leigh and Gerard T. Meyndell. London: Spottiswoode, Ballantyne & Co., Ltd.

AN INCREASE of twelve pages in text matter, a heavier paper stock, and a flat binding instead of the customary rounded back are the only physical differences one notices between the 1923 Master Printers' Annual, just out, and its predecessors. In content, it has broadened its international scope by the addition to its foreign section of a survey of the year's printing in the United States, written by Robert O. Ballou, editor of *Ben Franklin Monthly*.

Otherwise the nature of the content remains the same, with only such changes in the Agreements as were necessitated by the recent labor negotiations which resulted in wage decreases, and a revision of the section on Legal Matters, contributed by the Messrs. Scatliffs, the Federation's lawyers.

The surveys of printing both in England and the United States show business to have been slow during the past year, a condition due in this country to general business depression and labor difficulties, and in England to the labor unrest caused by prolonged wage negotiations in printing and the allied trades. The Annual's report of the Ministry of Labor on the cost of living shows it to have been still about eighty per cent over the pre-war level at the beginning of this year.

Among the important events of the year mentioned by the editors, two especially, the English tour of Charles Francis, of New York, and the appearance of D. B. Updike's *Printing Types*, are of especial interest to American printers. Among the year's achievements noted by Mr. Ballou are the Chicago Tribune's "coloroto" development, and the Boston Graphic Arts Exposition.

An account of the work of the modern private presses, by B. H. Newdigate, was added to the Annual's contents last year. This interesting survey has been revised to date and included in the present volume. Mr. St. John Hornby's quarto printing of the *Fioretti* of St. Francis of Assisi at his Ashendene Press, with the text in black and red, initial letters in blue and red, and fifty woodcut illustrations, is noted. Several interesting volumes, including *The Bookplate* and *An Elegy on the Death and Burial of Cock Robin*, with illustrations, printed in black and green, were completed during the year at Mr. James Guthrie's Pear Tree Press. A work of Sir John Davies's, printed in quarto on handmade paper and decorated with woodcuts, was accomplished during the year by Mr. and Mrs. R. S. Lambert of the Stanton Press.

Among the customary useful reference materials in the Annual are the Printers' Calendar, lists of practical books for printers and of printing trade journals, Who's Who in the Printing Trade, labor agreements, and the Trade Directory and Tables for Printers and Stationers.

The book's makeup is excellent, as usual, and the Westminster Press's part well performed. The binding is of scarlet cloth, uniform with the preceding volumes. The price in America is three dollars. It may be purchased of *Ben Franklin Monthly*.

Studies of Chinese and American Journalism

The Journalism of China, by Don D. Patterson, Journalism Series No. 26; *Special Phases of Journalism*, Journalism Series No. 25. The University of Missouri Press.

MISSOURI University's school of journalism has been making from time to time valuable contributions to the American literature of journalism in its bulletins issued by that department and edited by Mr. Robert S. Mann.

Two of them which came to hand this month contain enlightening and entertaining studies of newspaper work, the one is a study of Chinese journalism, and the other discussions of several phases of newspaper work in American towns and cities.

The former is a record of the observations and researches made by Mr. Don D. Patterson during his three year's sojourn in China as financial editor and business manager of the *Weekly Review*, Shanghai, and as lecturer in journalism at St. John's University, Shanghai.

The eighty-odd pages of the study deal with the History of Journalism in China, Origin and Aspects of Modern Journalism, Beginnings of Modern Daily Newspapers, Legal Aspects of China's Journalism (government censorship, suppression, etc.), and Today's Newspaper in China. Under this last head Mr. Patterson gives some very interesting accounts of existing Chinese journals, describing their methods of news-gathering, feature sections and supplements, editorial direction, advertising, and circulation.

A resumé of the magazine and general publishing work, the foreign press in China, a forecast of her journalistic future, and a directory of the three hundred twenty-five odd newspapers and the twenty-eight magazines and trade journals of China end the account, the interest of which is enhanced throughout by illustrations.

The material of Mr. Patterson's study is vividly presented, and will provide an hour's informative entertainment for anyone, whether he has an interest in journalism or not. This following paragraph from the historical section is typical of the diverting material and style of Mr. Patterson's study:

"Legend also has it that news hawkers followed this spoken form of journalism, men who gathered the news, wrote it on a sheet of thin bamboo, fixed it to a bamboo pole and inserted this pole in the back of the neck of their garment in the manner of a sail. Having thus equipped themselves, the vendors went about the streets beating small brass gongs to attract attention, and when a sufficient crowd was gathered the news was displayed to them and explanations made by the gatherer. His livelihood was earned also through collections. It is said that both of these forms are in existence today in some of the most remote cities of the interior."

The "Special Phases of Journalism" bulletin is composed of articles by nine men and women now engaged in some phase of journalism in the United States, ranging in subject from the work of the sport editor on the large city sheet to that of the newspaper woman in a country town, and from that of the writer of retail advertising to the publisher of trade magazines.

The fact, of course, that each of these articles em-

bodies the actual experience in its field of the writer, makes them of unusual value and interest. "Reporting a President—and Some Others" by Philip Kinsley, reporter for the Chicago Tribune, "Woman's Field in Country Journalism," by Mrs. W. E. Ewing, owner and publisher of the *Odessa Ledger* and "Getting Personality into Advertising Copy," by George L. Cartlich, advertising manager for Woolf Brothers, Kansas City, interested me particularly for their humor and originality.

The young person about to enter the field will find sound and helpful advice in George B. Dealy's article "Some Suggestions for Beginners in Journalism." Mr. Dealy is president and general manager of the *Dallas News*.

Other contributions which will add to the reader's sum of knowledge of things journalistic are: "Other Than News," by Marvin H. Creager, "Woman's Field in City Journalism," by Vina Lindsay, "The Writing of Sport," by Marion F. Parker, "The College Man in Technical Journalism," by Samuel O. Dunn, and David R. Williams' observations on "Modern Newspaper Service and Promotion Work."

Both of these bulletins may be obtained free of charge upon application to Mr. Jay H. Neff Hall, Dean of the School of Journalism, The University of Missouri, Columbia, Mo.

Some Facts About Unions

American Trade Unionism, by George M. Janes, Chicago: A. C. McClurg and Company.

A "AMERICAN Trade Unionism" is an intelligent, unbiased exposition of that phase of American industrial life, and hence interesting alike to union supporters, anti-unionists and neutrals. It is, moreover, a survey of the origins and progress of unionism that is comprehensive and understandable without being tedious as to length and too technical in treatment for popular consumption.

McClurg's "National Social Science Series," of which the volume is a part, purposes "to furnish for busy men and women a brief but essentially sane and sound discussion of present day questions," an aim which is not especially easy of achievement, but the attainment of which is greatly needed in these days of industrial unrest.

The author of "American Trade Unionism" is professor of economics in Washington and Jefferson College, and has spent years in the study of labor conditions, so that he brings first hand information to his writings on the subject. Of the background for this book he says: "The material for this study has been gathered from trade-union documents, by personal observation through attendance at trade-union conventions, and by correspondence and interviews with trade-union officials, as well as by reading various books on the subject . . . consistent effort has been made to verify all facts educed and conclusions reached."

Whatever may be Professor Janes' personal convictions and opinions on the subject, he does not permit them to color his presentation of facts. This scientific method of approach is expressed in one of his introductory sentences: "Trade unionism has more often been the object of passionate denunciation or defense rather than of scientific inquiry . . . differences of opinion concerning most subjects are usually the result of ignorance, and definite knowledge concerning any subject is at least the beginning of wisdom."

The book begins with an historical sketch, and a short treatise descriptive of "Organization and Government." There follows a study of the development and policies of unions, for which is taken the case of a typical organization, the Shingle Weavers' Union.

The following chapters take up "The American Federation of Labor," "The Industrial Workers of the World," "Collective Bargaining," "Control of Strikes," "Conciliation and Arbitration," "The Trend of Development," "The Union Shop" and "Union Policies."

The author's clear, simple style and nice sense of humor add much to the readability of the book. Ever and anon he raises a smile by some droll observation as this in a discussion of the New York clothing workers' strike and the employers' subsequent lockout and lawsuit of 1920: "The result was that the New York manufacturers lost the Spring trade. Injunctions don't make pants."

The last two of the one hundred and forty pages of the book contain a well selected bibliography of volumes on the subject, and footnotes throughout offer suggestions for further reading.

The book is 12 mo. size, and bound in blue cloth-covered boards. It sells for one dollar.

How to Train Children in the Useful Arts

Teaching of Industrial Arts, by Oscar L. McMurry, George W. Eggers, and Charles A. McMurry. New York: The Macmillan Company.

A PRAISEWORTHY attempt to link up the art in industry movement in this country with the teaching of industrial arts, commonly called manual training, in the elementary schools, is found in this book written for teachers and others interested.

The contention is that too little effort is made under our present system to bring into play thought, reason and the inventive ability of children in the manual training and vocational courses. Too often the problem is all worked out for them beforehand, and there is nothing left for the pupil but to follow instructions and perform the hand or machine work. This tendency, it is pointed out, leads to stultification of the child's creative instincts. Unless we encourage and develop these instincts in our educational work we can never hope to supplant with our own the manufactured products now imported from Europe, the vocational and trade schools of which take great care in developing artistic ability and applying it to the problems of manufacture.

The first part of the book is given over to discussions of the need for improved methods of instruction whereby the child works out the whole project, design, decoration and construction, with the teacher acting in an advisory rather than a directorial capacity, class work methods, and the qualifications of the art teacher. Numerous illustrations of diagrams add to the clarity of the text.

The second section is devoted to suggested courses of study in the arts, taking up in detail and with each step clearly illustrated effective courses in woodwork and bookmaking. Working drawings for the constructions of wooden toys, garden seats, greenhouses, cabinets, garages, and the like are included in the woodwork course, and the various details of bookbinding, from folding the sheets to the cover design, are carefully outlined with diagrams, and supplemented by descriptions of the necessary tools.

NEWS OF THE MONTH

Various Indexes Show Renewed Prosperity

APPARENTLY Prosperity, like an unusually considerate prodigal son, has come back, bringing the fatted calf along. Every aspect of business tells a joyous story of better times than we have known since Pros sneaked out on us in 1920. Wages up, unemployment down, shipments up, sales up—everything we like to see up is up and most of the things we like to see down are down.

There is one interesting exception. And while we do not like to see it in the "up" class, its position there, nevertheless, is invariably a sign of greater prosperity. That thing is the strike. For the first two months of 1923 there were comparatively few strikes reported to the U. S. Bureau of Labor. During the month of March, however, eighty-nine were reported. In most cases these strikes were for wage increases, and many of them were directly instigated by parallel increases already granted to other workers.

It is axiomatic that in times when two workmen

are available for one job there are few strikes. When, in good times, labor is at a premium, the balance of power naturally swings to the laboring man and strikes are more frequent.

The volume of employment as shown by the bureau of labor statistics began its upward swing about September, 1922, reaching the level of June, 1914, in January, 1923. In other words the index was 100 in January, 1923, on a basis of June, 1914. The index for March, 1923, is 103, as against the peak index of 115 in May and June of 1920, and as against the low point of 85 in April, 1921.

For the year the volume of employment for all firms has increased 13.2 per cent. The reporting manufacturers, alone, whose forces represent not quite one-third of all manufacturing employes, show an expansion of 12 per cent. These manufacturing concerns alone had 23,760 more workers in April, 1923, than in April, 1922.

In Illinois the State Department of Labor announces that for every 100 jobs open there are only eighty-five applicants. In 1921, when the slump was

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at its worst, 216 men were in line waiting for every one hundred jobs. In 1922 at this time 141 applicants registered in free employment agencies for every 100 places.

These figures as an index to the expansion of industry and the absorption of labor are given in the review of the situation in Illinois during April, issued by the general advisory board of the state department of labor.

Unemployment has vanished among factory workers; a shortage of skilled labor is becoming more widespread in manufacturing and mechanical industries, while as to common labor it is at a premium as in 1920, the year of peaks.

Wages are still moving upwards. The advisory board says 265 firms out of 1,510 reported wage raises during April.

Taking factory employes alone, their average weekly earnings in April were \$26.59, as against \$25.83 in March, so the bulletin says. It amounts to an increase of 75 cents a week for the average factory employe. Since December, average earnings in Illinois factories, the report says, have gone up \$1.17 a week.

"Regulation of work and increased rates," says the survey, "have been of real value to the workers, for the cost of living has not gone up in the meantime. The United States bureau of labor cost of living figures show no change from December 15 to March, while average earnings in Illinois have gone up \$1.17 a week in the factories."

Art Center Honors Frederic W. Goudy

THE May number of the *Bulletin* of the Art Center (New York) states that at the first meeting attended by Frederic W. Goudy after his operation and convalescence he was honored by the Committee on publication which distributed to all members as one of their "keepsakes" Clarence White's portrait study of Mr. Goudy, reproduced in gravure by Harry M. Phillip of Manhattan Photogravure Company. Each print was autographed by Mr. Goudy and the edition was strictly consigned to institute members. Many compliments were paid Mr. Goudy during the evening on his new type face "Garamont," a classic interpretation of the face used by Geoffrey Tory's pupil, made by Mr. Goudy for the Monotype Co.

A. N. P. A. Re-elects Old Officers

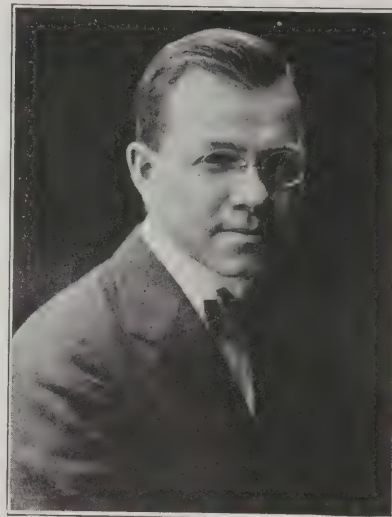
AT THE recent big convention of the American Newspaper Publishers Association in New York City, all officers of the association were re-elected, as follows: President, Paul Patterson of the Baltimore Sun; vice-president, S. E. Thomason of the Chicago Tribune; secretary, John Stewart Bryan of the Richmond News-Leader; treasurer, Howard Davis of the New York Tribune.

President Frank B. Noyes was re-elected for his twenty-fourth term as president of the Associated Press at a meeting of the new board of directors at A. N. P. headquarters. Two new vice-presidents were elected, Florence D. White of the New York World succeeded Herbert F. Gunnison of the Brooklyn Eagle as first vice-president, and George Dealey of the Dallas News replacing Stuart H. Perry of the Telegram, Adrian, Mich., as second vice-president. Mr. Perry was elected a member of the board of directors.

Melville E. Stone was again chosen secretary and counsellor, Frederick Roy Martin, assistant secretary and general manager, and J. R. Youatt, treasurer.

Linotype Executive Makes Swing Round the Circle

ON MAY 19, Harry L. Gage, assistant director of Linotype typography for the Mergenthaler Linotype Company, left New York City for a visit to all Linotype agencies in the United States and to Canadian Linotype Limited, of Canada. The trip will



Harry L. Gage

extend over a period of from five to six weeks, and will take in New Orleans, Los Angeles, San Francisco, Portland, Seattle, Butte, Chicago, Battle Creek and Toronto.

Mr. Gage is scheduled for talks on typography before leading organizations of several cities on his itinerary. On May 12 he addressed the Advertising Club of New Orleans.

At the May dinner-meeting of the New York Club of Printing House Craftsmen, at the Aldine Club, May 17, Mr. Gage gave an illustrated talk on "Typography on the Machine." He emphasized the fact that a very large percentage of modern composition—both text and display—is being produced by machine and with a marked gain in quality. Many specimens of high class printing composed entirely on the Linotype were reproduced on the screen and discussed by the speaker. Mention was made of the comprehensive volume on typography now nearly ready for distribution, "The Manual of Linotype Typography," and attention was directed to the importance of the layout in printing.

A large and interested audience enjoyed the speech.

A New Monotype Machine

THE NEW Monotype Material Making Machine was shown for the first time to the members of the American Newspaper Publishers Association at the Waldorf-Astoria, New York, during the week of April 23.

The machine is a new departure for the Lanston Monotype Machine Company. It is entirely unlike any other Monotype, being built from new patterns, and being operated on a new principle. The mold is new and is very simple in construction. Casts can be made so that each cast may be ejected from the machine as a separate piece of material, or the different casts welded together in the form of strips of any desired lengths. The new machine makes rules, leads, slugs and fancy borders of all kinds either in long

strips or cut to labor-saving lengths; and makes in addition leads, rules, dashes, cut-off dashes and slugs in separate pieces of any single-column width up to 14 picas.

Eagle A to Continue Established Policies

FOLLOWING several changes in the personnel of the American Writing Paper Co., rumors have arisen to the fact that many of the policies heretofore pursued by the company were to be abandoned. A letter from Mr. Joseph A. Borden, director of general service, brands these rumors as unfounded in fact and incloses a letter from President S. L. Willson containing reaffirmation of the policies of standardization, continuance of mill brands, continuance of service house distribution, continuance of co-operation with Typothetae organizations and printers generally, and continuance of the general service department.

Mr. Willson writes that all of these policies have proven their worth by thorough trial and that discontinuance of any of them is unthinkable at present. Of the continuance of mill brands he says: "It is my opinion that the mill brands are growing in favor and that they fit in with the policy of standardization. I do not condemn the use of private brands, for I believe the representative merchants having private brands make every effort to maintain a standard quality for those particular grades the same as the mills endeavor to maintain the quality of their mill mark papers."

Chicago Printers Continue Moonshine Fight

A LIST of thirty-five places where, it is alleged, moonshine liquor is being sold openly has been turned over to Chief Collins by a subcommittee of the legislative committee of the Chicago Typothetae. Chief Collins promised the committee he would have the places closed if the evidence was found to be sufficient. He also promised full co-operation of the police in arresting and prosecuting any saloonkeepers found selling moonshine.

The committee, consisting of Edward F. Hamm, president of the Blakely Printing Company; J. Harry Jones, vice-president of the Marshall-Jackson company, and William C. Hollister, president of the Champlin Law Printing company, submitted a report of the harmful effects of moonshine in the printing industry.

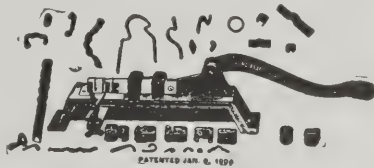
The members pointed out that a linotype operator died recently from moonshine obtained in the loop; a photo-engraver lost his life in the same fashion, and a paper cutter, crazed by poisonous liquor, drove his sick wife into the street and caused her death.

WILLIAM EDWIN RUDGE has added to his printing plant at Mt. Vernon, N. Y., an intaglio plate printing department in charge of Henry Sappey of Goupils, in Paris. The department will be used for producing frontispieces and other book illustrations.

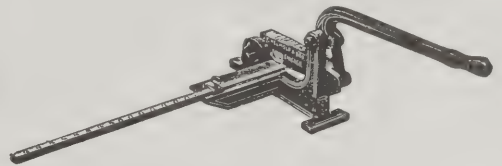
MR. WILLIAM J. BURKE, formerly with the Cargill Company of Grand Rapids, Michigan, is now associated with the Marion S. Burnett Company of Chicago as sales manager.

THE Blakely Printing Company of 418 S. Market street, Chicago, has begun the issuance of a monthly house organ called *The Four Eighteen*, in honor of their street number.

A NEW publication now being issued from the general headquarters of the U. T. A. at Chicago is the *Printing Instructor* which the department of education is producing for the benefit of the class after which it has been named.



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Hercules Steel Rule Cutter

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6 " Center "
6 " Side "

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This Rule can be had in Round or Flat Face

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All above 25 cents per foot

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Surveying the Health of Printers

*Joint Health Survey Inaugurated by the International
Joint Conference Council Making Thorough Investigation*

By F. L. HOFFMAN

Director of the Survey

Before The International Congress of Master Printers, Gothenburg, Sweden, June 4-6

THE investigation upon which this address is in the form of a preliminary report was undertaken at the request of the International Joint Conference Council of the American Printing Trades representing both employers and employees. The principal employers are the Closed Shop branch of the United Typothetae and the International Association of Electrotypers. The former include the Employing Printers' Association of New York City. Among the principal labor organizations represented are the International Typographical Union, the International Stereotypers' and Electrotypers' Union, the International Printing and Pressmen's and Assistants' Union, the International Brotherhood of Bookbinders and the International Photo-Engravers' Union.

The investigation was called for in view of the widely conflicting prevailing information as regards the health conditions in the American printing trades, and as more or less affected by improvements in shop conditions during recent years. The paucity of accurate data on the subject had been recognized in a number of important wage arbitration proceedings in connection with which questions had been raised as to the health and mortality of various groups of employees. The subject had been prominently brought into public discussion by a series of letters on "Printers' Phthisis" contributed during 1920 to the London Times and subsequently reprinted with observations in the Bulletin of the U. S. Bureau of Labor Statistics for September, 1922.

The International Joint Conference Council honored me by their request that I undertake the direction of this survey in co-operation with such official bodies, corporations and scientific institutions as could be enlisted in the furtherance of the preliminary plan of procedure agreed upon. It was clearly realized from the outset that without adequate official assistance the undertaking was likely to fail improving productive of the best results required for practical purposes. The survey was, therefore, most fortunate in securing the whole-hearted co-operation and active assistance of the U. S. Bureau of Labor Statistics under the direction of the Commissioner, Dr. Ethelbert Stewart. Dr. Stewart delegated a special agent of the department, Mr. S. Kjaer, who had had many years of practical printing experience, to carry on field investigations, to which subsequently more extended reference will be made. The survey was also most fortunate in securing the co-operation of a considerable number of sanitary or public health officials throughout the United States and Canada, whose assistance has been invaluable. In course of time it is quite likely that valuable aid will be forthcoming from the U. S. Bureau of Mines in connection with necessary investigations in the nature of the metallic dust as a cause of atmospheric pollution in printing establishments.

From the commencement of the investigation the survey has had the invaluable advantage of the whole-hearted and thoroughly disinterested co-operation of all the great international printers' labor organizations.

A corresponding measure of practical assistance has been rendered by employing printers, whether represented on the International Joint Conference Council or not. Quite a number of replies to a questionnaire sent them have already been received suggestive of the practical interest of the printing trades in the ultimate results of the survey.

While the accident factor in printing establishments is of comparatively secondary importance, it has nevertheless seemed worth while to give this matter careful and extended consideration. Useful data have been received from industrial accident commissions and workmen's compensation boards which it is hoped can later be combined into a collective experience covering the last five years. This information will be amplified by data regarding workmen's compensation rates charged to printing establishments, through the exceptional courtesy of the National Council of Workmen's Compensation Insurance, the entire United States experience with workmen's compensation insurance through private corporations has been placed at the disposal of the survey for tabulation and analysis. The responsibility for this work has been generously assumed by the United States Bureau of Labor Statistics.

Clearly suggestive are the results of group insurance with six private life insurance corporations covering the period 1913-21. This experience covers 68,233 years of life exposed to risk one year with 504 deaths, equivalent to 90.8% of the expected American ultimate mortality table. Of the deaths in question 53, or 15%, were from tuberculosis and 32, or 6.3%, from accidents. In the final report these data will, of course, be given in full detail with comparative statistics for other groups of employments.

Life insurance companies otherwise have assisted the Survey in furnishing information concerning their attitude towards printers as ordinary life insurance risks and as to methods of rating such employments in cases in which extra premium charges are imposed. Industrial insurance companies have furnished some useful mortality data which throw much light upon the past and present mortality problems in the printing trades.

Manufacturers of printing house equipment have assisted the survey with a large amount of useful information, particularly as regards model lay-outs of composing rooms, press rooms, etc. The survey is in this respect under particular obligation to the American Type Founders Company, which has probably more thoroughly considered this question than has been the case otherwise. The question is receiving

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6 Point with *Italic* and SMALL CAPS

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des and responds to design, meeting every demand that can be made on
type. It simplifies the practice of ambitious composition, AND AS 1234

18, 24 and 30 Point Benedictine Book Italic in process of manufacture

TYPOGRAPHY
(LINOTYPE)

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

*This issue of Ben Franklin Monthly
is set in Benedictine Book*

serious consideration as to how the best possible layout can be secured under building conditions which may not admit of material construction changes. Model lay-outs have also been furnished as to their respective printing plants for non-commercial purposes by the Metropolitan Insurance Company of New York and the John Hancock Life Insurance Company of Boston.

The investigations and general survey of printing plants which have been made by the special agent of the U. S. Bureau of Labor cover a wide range of information which has not as yet been subjected to tabulation and analysis. Investigations of this kind have been carried on in the cities of Boston, Richmond, Charleston, Atlanta, Memphis, New Orleans, Nashville, Louisville, Indianapolis, Denver, etc.

Broadly speaking, these investigations are suggestive of a decided improvement in the conditions which affect life, comfort and health in printing establishments throughout the country. The results when available in final form will afford a comprehensive view of existing conditions arrived at by methods which do not admit of a partial interpretation.

The local and special surveys of printing plants as made by the representative of the U. S. Bureau of Labor have been further amplified and to an extraordinary degree by special surveys made by qualified sanitary officers in a number of selected cities through the exceptional courtesy of local medical officers of health. Such surveys have thus far been secured through the kindness of the health officers of Chicago, Cleveland, Richmond, Indianapolis, San Francisco, Baltimore, Milwaukee, Washington, D. C., etc.

Aside from the foregoing a number of health officers have found it possible to have original investigations made into causes of deaths of printers during recent years. This labor involves special research, often most arduous where a large mortality experience requires consideration. Thus far approximately 300 death returns of printers have been received. The experience is not sufficient for final conclusions but suggestive of a decided improvement, particularly as regards the proportionate mortality from pulmonary tuberculosis during recent years. Valuable co-operation in this respect has also been extended to the survey by the director of the census and the director of the division of vital statistics of the census through whose kindness a statement has been furnished regarding the deaths of printers during the census year.

Of the questionnaires sent to labor organizations, replies have thus far been received from about 200 local unions, representing about 36,000 members. The membership was required as of October 1, 1922. On that date of the number stated, about 1,300, or 3.6%, were out of employment, while the number on the sick list was only 267, or 0.7% of the membership exposed to risk. The number of members receiving old age pensions on October 1st was about 1,200. The returns reveal much other useful information which cannot be told with any detail at the present time. But it may be said in conclusion of this portion of the report that on October 1st about 1,200 employees of printing establishments were 60 years of age or over.

A separate effort is being made to collect special information regarding aged printers, and a special questionnaire bearing upon this subject is sent to all unions reporting members 60 years of age and over. The number of replies which have thus far been received is not sufficient for entirely safe conclusions. It is hoped to add to the foregoing vital and social sta-

tistics of printers a complete analysis of the mortuary experience of the International Typographical Union for the five years ending with 1922. The experience of the union is a most interesting one, extending as it does over a long period of years, with the earlier data available in published form through the Bulletin on the Hygiene of the Printing Trades issued by the U. S. Bureau of Labor Statistics. The membership of the International Typographical Union in 1922 was 68,746. The union during the fiscal year disbursed \$344,702 in mortuary benefits but it paid in addition thereto \$680,224 in old age pensions, while it made a contribution of \$247,486 to the Union Printers' Home. The International Typographical Union during 1922 had a death rate of 11.9 per thousand, or the lowest on record with the exception of two years since 1904. The average age at death during that year was 54.4 years against 41.25 years during the year 1900, indicative of a gradually rising proportion of aged printers among the men at work.

It is hoped that an opportunity will be found later to investigate thoroughly the experience which has been had with the treatment of tubercular printers at the Union Printers' Home at Colorado Springs and the corresponding institution maintained by the International Printing Pressmen's and Assistants' Union in Tennessee. The difficulty with investigations of this kind is that exceptional care is necessary in the examination of the death certificates to safeguard against serious errors in the classification of mortality returns.

It has not as yet been feasible to undertake strictly technical and other scientific investigations into problems of dust, air pollution, gases and fumes, lead poisoning, etc. A careful examination of the returns thus far available, however, reveals a surprisingly small incidence of reported cases of lead poisoning among printing house employees, and it is safe to say in advance of more extended investigations that this risk has practically been eliminated from modern printing plants. The survey has had the hearty co-operation of the Mergenthaler Linotype Machine Company, than which probably no concern has given more extended and thoughtful consideration to this question. Their experience is practically negative revealing the results of effective ventilation where modern appliances are made use of. It is to be hoped that the Survey in course of time will secure the co-operation of some of our universities engaged in experimental research work to determine with the required precision the actual facts which bear upon this question.

It is also the intention of the survey to examine into the effects of inadequate lighting and the possible occurrence of eye strain as the result of defects in composing room installation. Both the question of ventilation and lighting will, however, require considerable time for being dealt with to the extent and for the purpose required.

In still another direction it is hoped to secure some entirely new evidence, the want of which has hindered previous investigations. An effort will be made to secure data concerning the physique of printers by the ascertainment of bodily proportions suggestive of the type of men who seek and find employment in the printing trades. The practical difficulties in this respect are, however, quite serious and thus far less than 200 examinations have been made. This portion of the evidence will be amplified by a thorough medical examination of printers employed by a few

Your Typographic Progress

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Monotype
Hand
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Makeup*



THIS number of *Ben Franklin Monthly* gives us an opportunity to drive home a most important element of Standard Service: *Our ability to keep you abreast of progress in the typographic art.*

The type face used for the text pages of this issue, which were set and made up in our plant, is the new Benedictine Book Series, which we will shortly have in all sizes from six to eighteen point. At the same time we will have Benedictine Bold with Italic, in the same range of sizes.

As a good printer you will want to use both Benedictine Book and Benedictine Bold in some of your work. In the "good old days" this would have been possible only by purchasing the type and laying it in your own cases at considerable expense.

But today Standard Service offers you the complete use of these beautiful and serviceable type faces without any equipment cost on your part, and in unlimited quantities. You now pay for actual composition time only.

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Our equipment in type faces is one of the most complete of any composing room in the country. Our new specimen book, containing over seven hundred different faces, will be ready about the first of July and is yours for the asking.

A complete showing of Benedictine Book will be found in the advertisement of Mergenthaler Linotype Co. on page 43.

Standard Typesetting Company

"Chicago's Composing Room"

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representative corporations, but particularly by the Prudential Life Insurance Company, the John Hancock Life Insurance Company and the Metropolitan Life Insurance Company. Thus, for illustration, the Metropolitan, through its statistician, Dr. Louis I. Dublin, has furnished a report concerning the medical examination of 151 persons employed in its printing division, of whom 122 showed no impairment, five showed impairments negative of abnormal lung signs of clinical significance, ten showed organic impairments of the cardio vascular system, four of the functional, two gave indications of abnormal blood pressure. In eight cases the urine-analysis was suggestive in seven of albumin and one of sugar. A similar report is expected from the Prudential and the John Hancock, and possibly later from a few commercial printing organizations.

Through the kindness of the Metropolitan I have also been furnished with a complete analysis of its industrial experience with compositors and printers covering a period 1919-21. Considering for the present all ages fifteen and over, there were 903 deaths, of which 23.1% were the result of Pulmonary Tuberculosis. The average age of these decedents was 34.8 years, against 37.8 years for the Company's policyholders generally. For all causes of death the average age for printers and compositors in the Metropolitan experience was 43.8 years, against a normal experience of 47.3.

Data like the foregoing are suggestive of the wealth of information which is gradually being collected and which in course of time will be brought together in the form of a final report to be published by the United States Bureau of Labor Statistics. That report is intended to include much additional informa-

tion on printing house conditions, modern equipment, etc., concerning which new material is being furnished through the courtesy and co-operation of manufacturers throughout the country.

Realizing the vast extent of the field to be covered and the complexity of the problems to be dealt with, it is, nevertheless, to be hoped that the results of the investigation will justify the general co-operation extended to the Director who makes use of this opportunity to express to those who have aided me, his sincere appreciation for valuable assistance but for which this investigation would not have been possible. The time allowance for completing the Survey, which commenced on September 1, 1922, is two years, which should be sufficient for all reasonable purposes to bring the investigation to a successful conclusion.

Gutenberg at Strassburg

WHEN John Gutenberg lived in Strassburg during the decade from 1434 to 1444, he was engaged in a number of things, including an association for polishing stones and making mirrors, and a suit for breach of promise entered against him in the Strassburg courts by a lady named Anna. But the most interesting of his activities during this time, begun while he was still under forty years of age, were his experiments with types in the early dawn of printing. Here, for the first time, probably, was tried out the printing of wooden tablets on the press, so that more than one could be printed at a time, and the leaves printed on both sides, a procedure impossible by the rubbing method of printing then in use. Here, too, it is thought that Gutenberg invented and experimented with the first movable types, clumsy block letters cut in pearwood, with a hole bored through them to hold them in position in an iron frame, although there is no trace of successful printing with them until later, when Gutenberg moved to Mentz and found the financial assistance of Fust.

The Gutenberg monument pictured here was erected to his memory by the city which was the scene of these early important experiments, long ago, when it and the rest of Alsace-Lorraine was still German territory.

The postmark on the back of the picture calls attention to the exposition beginning there this month in honor of another successful experimenter in a different line, Louis Pasteur. The postcard was sent by Mrs. Douglas C. McMurtie, who has been in Strassburg for several weeks.



Gutenberg Monument at Strassburg

Two Thousand Newspapers Printing Bible Verses

MORE than 2,000 newspapers published in America are using passages from the Bible in their editions, according to a report compiled by the Back to the Bible Society, which has headquarters in Cincinnati.

The number of newspapers served with these verses from the Bible by the bureau has increased from 871 in 1922 to 2,038 in 1923. The report continues:

"These papers which the bureau is serving have a combined circulation of 14,233,254, and reliable authorities on newspapers state that if the matter is well displayed and occupies a preferred position in the paper it will be read by at least two persons for each copy in circulation."

The newspapers are being furnished these verses without cost.



Quality

Refreshing style and effective character in composition & makeup of advertisements broadsides or catalog and booklet pages is the specialty of our "Superior" staff of architects in typographical construction

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All foundry type must be electrotyped

Decorative borders, ornaments and initial letters to meet the unusual requirements of the critical buyer of good typography

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The price is sixty cents per pound
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Subscription rate \$2.00. Single Copy 20 cents. Foreign Subscription \$3.00.

For an International Bureau

ON PAGE twenty-three of this issue is an address read by R. A. Austen-Leigh before the International Congress of Master Printers, held at Gothenburg, Sweden, June 4 to 6, 1923. It contains a big idea—the establishment of an International Bureau of Master Printers to act as a clearing house for information which is of universal interest to printers, dispensing this information largely by means of a bulletin, printed at least in three languages in English, French, and German—which will contain resumés of reports from the various countries joining in the movement, on labor negotiations, costing methods, etc. This bulletin would also include specimens of new type faces, discussions of new inventions in the industry, and any other matters of general interest to printers throughout the world.

Mr. Austen-Leigh has a background of long experience both as a practical printer and an association leader, since for years he has been connected with Spottiswoode, Ballantyne and Co., one of the oldest printing houses in England, has been president of the London Federation of Master Printers, and is now president of its parent organization, the Federation of Master Printers of Great Britain and Ireland.

The text matter of this "Benedictine Number" of Ben Franklin Monthly, with the exception of the two-column heads, was set by the Standard Typesetting Company of Chicago in the Mergenthaler Linotype Company's Benedictine Book. The thirty-point heads were set in the same face by the Mergenthaler Linotype Company of New York City. The eighteen-point heads were set by the Arkin Advertisers' Service, Chicago, who also set the Fort Dearborn Paper Company ad on page fifty-eight in Benedictine, the bold face of the same family on the Linotype.

Next month all of the text matter of Ben Franklin Monthly will be set on the Monotype in the new Goudy Garamont, which is at present a subject of the keenest interest in typographical circles.

His idea seems thoroughly practical. Of the many advantages which would accrue from putting the idea into effect there can be no doubt. Individuals, industries and nations progress as their points of view broaden. A purely nationalistic point of view, brought to a focus by unthinking patriotism, lays the foundations for a structure of knowledge so faulty as to be untrustworthy in the extreme.

We do not believe that such an organization could ever be used as a club to force labor organizations to do its bidding. We do not believe that it would be established with that object in view. In American printing circles the attempt to get all members of our national employers' association together on one fixed labor policy, which attempt has covered many years now, has shown the difficulties which lie in the path of such efforts. Employers as a class lack the prime incentive which makes for solidarity in labor organizations—the bread-and-butter fight. Given a fair degree of prosperity among those who hire labor, and the easiest course (or the more ethical, depending upon the character of the individual employer) toward employees will be the one followed regardless of the actions and recommendations of his association. And no matter what that course is, if his product is an essential one, like printing, and well produced (also like some printing) the consumer will pay his way ungrudgingly.

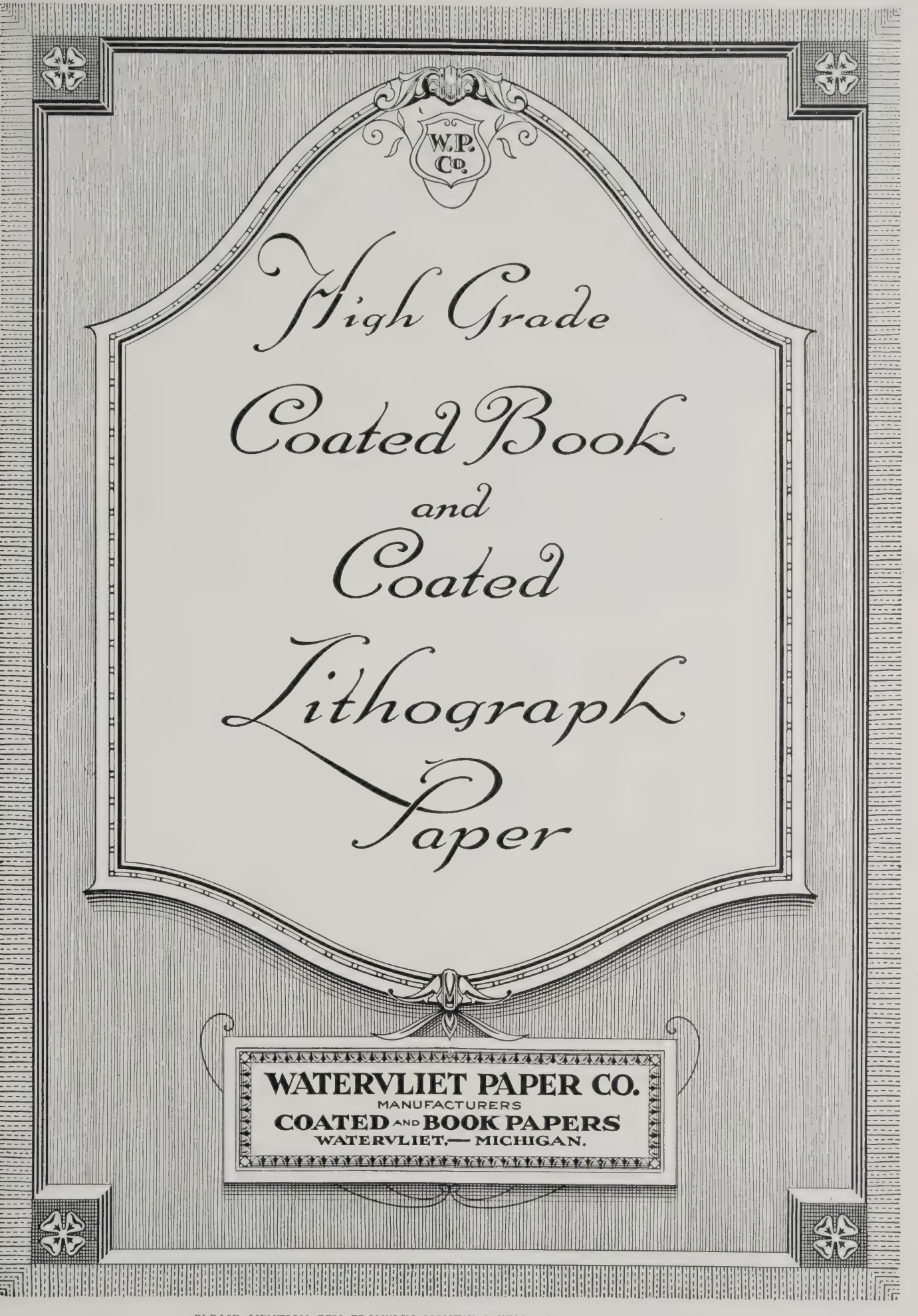
But what an advantage to him in choosing his individual course in regard to labor the information furnished by Mr. Austen-Leigh's proposed bureau would be! If he would begin an innovation in American printing circles by paying according to individual production (that is, piece rates), a method which many, including the writer of this editorial, have always held is the one just method of paying employees, he would have before him the experience of printing firms who have paid that way in Europe and would be able to judge its practical application by their experience. There could hardly be an experiment which had not been tried before, and the results of which would not help him in his own decision.

Perhaps the whole proposal is too nearly a discussion of the coming of the Millenium to attract much notice. Without doubt it is another step toward Mr. Wells' "United States of the World" in which there will be no war neither between nations nor between classes because mental darkness has been dispelled by the light of understanding. We hope this step will be taken.

The Progress of Education

WHEN universities of high repute link their theoretical plans with practical instruction in one of the crafts, they have taken a step in the history of education the importance of which cannot be overrated. Such a step has just been taken by Leeds University of England, as mentioned on another page of this issue of Ben Franklin Monthly.

Up to a few years ago scholastic education suffered from a tendency to extremes. Technical schools were too highly specialized. General college curricula aiming at an intangible culture, turned out year after year boys who had acquired a certain polish but not the wisdom or specialized knowledge which directed them in the use of it. Of the two extremes it is difficult to say which is the better. For one boy the purely technical education, which assures him of a useful place for the rest of his life, perhaps, even though his mind, through the narrowness of technical



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knowledge, may have lost the ability to reason abstractly; for another of slightly different temperament there is no doubt that the more general, thought-developing course is the one best suited to insure his happiness.

But a linking of the two (and we have several examples now in the printing industry, both here and abroad), seems a step at least toward the solution of the difficulty. It is, in a sense, a following of Solomon's old, and sound advice, "Therefore get wisdom; and with all thy getting, get understanding."

Where Is Our Annual?

THERE has just come from Spottiswoode, Ballantyne and Co., Ltd., of London, the 1923 *Master Printers Annual and Typographical Year-Book*, containing over 500 pages of solid information about the Federation of Master Printers and Allied Trades of Great Britain and Ireland. Year after year this great annual and directory appears, growing a little larger each year. As *Penrose's Annual* is the process worker's classic, so has this become the standby of British printers who need a comprehensive directory of the printing and allied trades, a guide to their legal rights in relation to working conditions, and who desire a general report on the progress of the preceding year.

So important has this book become as a reference work on the subject of printing labor conditions, that it is eagerly looked forward to by many in this country who are primarily interested in labor in the printing industry, that they may study the English labor agreements which are fully set forth in it each year.

It is to be regretted that America has no such book. It is to be hoped that before another year has passed someone will surprise American printers by publishing an American printers' annual.

The Burden of Cleanliness

WHEN D. H. Lawrence received a protest from Justice Ford about the book which has resulted in "The Clean Books Measure" now before the New York Legislature against which the New York Employing Printers' Association and others have just filed a brief, Mr. Lawrence wired Mr. Ford saying, "This book was not written for your daughter or for you. Let me suggest that you take away your daughter's library card and open an account at a candy store for her."

We might add to Mr. Lawrence's suggestion and bring before the attention of the gentlemen who are sponsoring his bill in New York, that they had best set about destroying at least the following books, lest the daughters of the land discover bits of realism; the Holy Bible, the Complete Works of William Shakespeare, ditto Marlowe and Decker, and by all means the works of Oscar Wilde and Robert Herrick.

Can you remember as a child your first start when you began to realize the full significance of some of the Old Testament stories, for instance, and how, re-reading them at a later age, your curiosity gave way to admiration at the sturdy realism of them? You were glad, if you thought about it, that the translators left in these stories,—that there were no censors who, because of the tale of Onan, for instance, condemned the whole of the Book and confiscated whatever volumes had been printed before they got their hands on it.

But would you be willing to lay a bet today that

the Bible, brought before an honest judge instructed to interpret the law by letter, would escape suppression under a law which calls a whole book obscene because there is in it a phrase which offends the delicate mind of the complainant?

Justice Ford, the father of this bill, seems to be staggering under an intolerably heavy burden of mental cleanliness. That which seems to him to be unclean shall not be printed, he says, and thereupon sets in motion the wheels of legislation. He must purge our adolescent nation of all obscenity and give it a prophylactic literature, even though freedom of the press die before the assaults of a stupidity so great that it must blush in a museum of art before the beauties of the human body.

It is well that in New York employing printers have joined the fight against such insufferable paternalism. We suggest that one of their number send Mr. Ford marked copies of several of the books mentioned in our second paragraph. And if the bill should become law (which Heaven forbid!), we suggest in all seriousness that the New York Employing Printers' Association try the strength of the bill by proceeding against some publisher of the Bible and Shakespeare, and see if the world will not laugh the bill to death.

A Wider Application of a Big Idea

WHEN Will Ransom's Private Press issued its first book a little over a year ago it embodied the large idea that the form of a book is as important as its contents. "Will Ransom, Maker of Books," was determined to make only beautiful books. That he has succeeded in this determination is evident to all who own the volumes which have come from his hand.

But the limitations attendant upon the publishing of books set by hand and printed by means of a hand-press on hand-made paper, soon became apparent. They must be published in limited editions of a very few hundred and priced at a figure which of itself prevented very wide distribution.

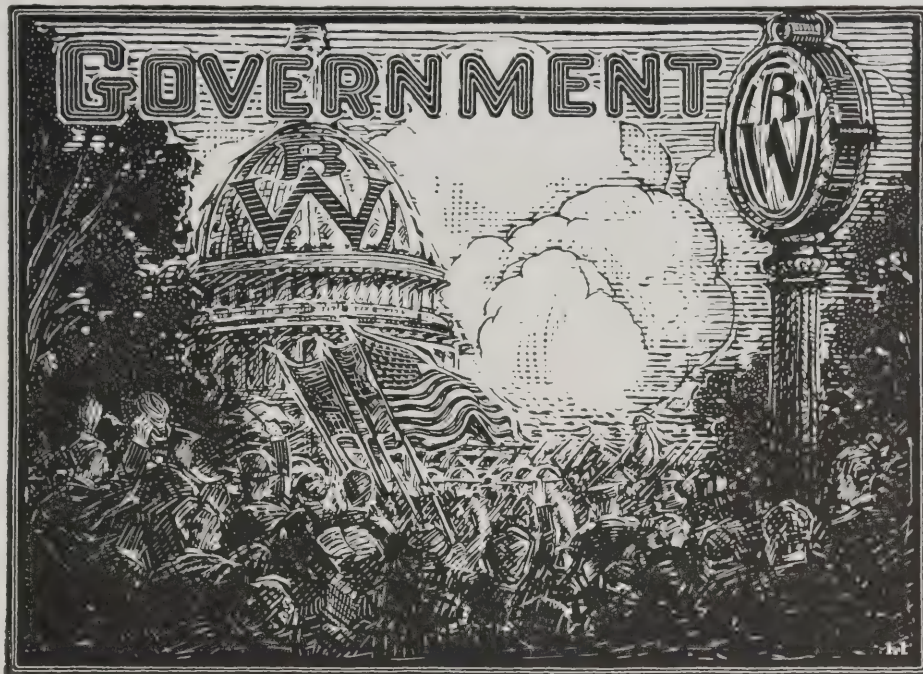
Now two books have come from his shop which have obviated this last difficulty. Mr. Ransom has designed them and has directed the setting, printing and binding. They are beautiful books but the price is \$1.50 each—half the price of the cheapest volume he had published heretofore. The reason for this is that he has taken advantage of modern printing appliances, using them as tools to work out his idea of what a book should be.

Thus twenty may read and own where ten did before. All who believe that books are for the many and not for the few only, will congratulate Mr. Ransom on this new step in private press production.

Popularizing the Bible

AN ORGANIZATION known as the "Back to the Bible Society" is furthering the reading of the Bible by furnishing free of charge to newspapers readings from the bible. Over two thousand newspapers are now using these excerpts, according to a report of that society, which holds that the Bible is an unappreciated source and has gradually been growing less popular, to the detriment of civilization.

But one of the greatest reasons why the Bible is not a more familiar subject of reading to the rising generation is not overcome by setting it in newspaper type and printing it in the atrocious manner of Amer-



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ican newspapers. The conventional limp-covered Bible with its narrow columns of fine type has probably been responsible in days gone by for many a pair of steel-rimmed spectacles. Bible-reading is hard on the eyes, and with a mass of printed matter all about us we have come almost unconsciously to choose that which we may read easily.

We believe that the time will come when the Bible will be printed as other books are printed, with one column pages and type which is at least ten point leaded, in enough volumes to make easy to handle. When it is so printed, we believe that it will stand where it belongs—with the great classics of all time and will not need any artificial stimulus such as that being attempted by the "Back to the Bible Society."

Defends Paper Distribution Costs

DOES the paper merchant, who acts as a middle man between the paper mill and the printer, add too much to the cost of printing to justify the service he renders? The paper merchant says "No," and states his point of view specifically in an article by N. A. Schoenbucher in the *American Paper Merchant*, a part of which we are reprinting by permission. Assuming that Mr. Schoenbucher's figures are accurate, he has made a good case for the paper merchant.

* * * *

Here and there we hear the statement made that the cost of distribution is too high. Several articles by outsiders have recently appeared in the trade journals raising this point.

Paper is one of those commodities which is manufactured in great bulk and sold to a considerable extent in exceedingly small quantities. A machine in a certain paper mill will run steadily for 24 hours and produce a given quantity of paper. Let us assume that paper machine produces in one day 2,700 reams of paper of a given thickness and size. This is made from one production schedule in one run. When the product of this machine reaches the merchant for distribution, what a vastly different picture is seen:

The merchant or distributor is obliged to fill 1,080 orders before he disposes of a single day's output of that machine; he is obliged to make 1,080 billings; 1,080 stock record entries; 1,080 deliveries; 1,080 debit and probably 800 credit bookkeeping entries; handle about 12 cases inward and 1,080 orders outward in the warehouse and, finally, in addition to the handling of full packages, the stockmen must count out in sheets and wrap separately parts of about 400 of these orders. Hazarding a guess, these fractional parts of an order compel the stockmen to count out between 50,000 and 75,000 sheets from every single day's output of that machine. All of this service is performed without converting the nature or appearance of the goods handled. It is this picture which now and then causes some critic to show manufacturers and printers in the light of necessary factors whereas merchants are merely to be tolerated.

In the aggregate the printer may purchase \$30,000 or \$50,000 (more or less) worth of paper in the course of a year. These purchases are made by placing from 2,000 to 3,000 orders with paper merchants. About 10 per cent of these orders may represent around 70 per cent of the total value purchased. On these few orders running from cases to carloads the margins taken by merchants run from ordinary wholesale margins common to other industries down to a mere brokerage fee.

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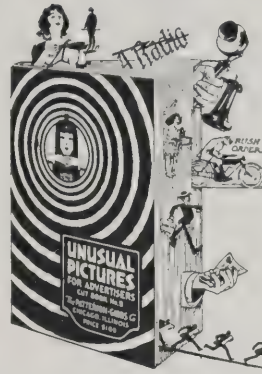
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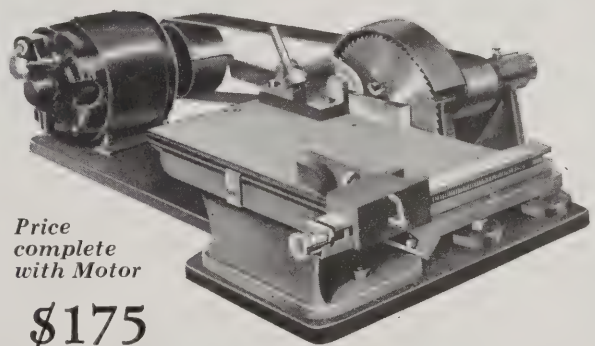
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On the remaining 90 per cent of the orders placed by printers representing perhaps 30 per cent of the value of purchases, merchants find it necessary to take a retail margin on the sales. In plain words, this means that on nine out of every ten occasions when printers and merchants have buying and selling contact, the resulting values arising from such transactions are about on a par with the housewife's "charge and deliver" purchases from her favorite department store. Merchants are obliged to take substantially a retail mark-up on this business in order at least to exchange an old dollar for a new one.

It might be deemed appropriate at this point to look into how much of the printing consumer's dollar is used to pay for the services rendered by paper merchants.

We have compiled some interesting data showing the disposition of the printing consumer's dollar.

The following summary should be illuminating to manufacturers, merchants, and printers. It is based upon the cost of production of \$45,000,000 of printed matter in large and small shops and shows the amount which each factor takes of every \$100 of total cost. Printers' profits are not included in the results. Were such profits included, the part of the consumer's dollar taken by paper manufacturers, paper merchants and the miscellaneous material men would be relatively less than stated below by a small amount.

Cost of production before printers' net profits.....	\$100.00
Printers' share:	
Shop expenses	\$39.61
Office, delivery and general expenses.....	11.54
Selling and advertising expenses.....	3.43
Interest on capital.....	1.82
	\$56.40
Miscellaneous material men's share:	
Inks, boards, cloth, outside composition, plates, ruling, etc.	11.03
Paper merchant's share:	
Warehousing, handling and delivery.....	\$ 1.83
Office and administrative expenses.....	1.45
Selling and advertising expenses.....	1.77
Net profit and interest on capital.....	.48
	\$5.53
Paper manufacturer's share:	
Raw materials, manufacturing, office selling, advertising and general expenses, interest on capital and net profits	27.04
	\$100.00

A number of actual jobs were tested and they check very closely with the foregoing general summary.

There is no inference here that manufacturers or printers receive too much of this cost or that merchants receive too little. These figures are stated merely to show how slight is the burden placed on the consumer to pay for the entire cost of the service rendered by paper merchants on the merchant's total business.

I know of no industry where the percentage cost of distribution on the consumer's dollar is less. An unfriendly critic aware of statistical anesthetics, might interpose here and say "of course, this may be theoretically true but the reason for this low percentage is not due to high efficiency on the part of merchants. It is caused by the fact that a substantial conversion charge for printing is added to paper after it leaves the merchant's hands and before it reaches the consumer." This objection, while perhaps interesting, does not, however, change the facts one iota.

If consumers collectively are taxed but \$5.53 per \$100 for all of the merchants' expenses of distribution and net profit (actually about \$5, taking printers' profits into consideration) then efforts made to

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increase the merchant's efficiency in order to save as much as 25 per cent of the present cost of distribution could not have any appreciable effect in increasing the use of printing, and ergo, paper. Merchants should, in fact, must, find ways of lowering expenses, but such reductions will first have effect only on their net profits, since the actual merchandising net profits (eliminating market gains and losses) have been anything but satisfactory for many years.

A prominent manufacturer stated recently that paper merchants are entitled, and should aim, to earn 5 per cent net profit on their total sales. This seems reasonable enough and yet there has been no consecutive three-year period in the last decade or more during which 75 per cent of the paper merchants in business have earned much more than half this percentage from merchandising paper.

The foregoing summary shows a few additionally interesting sidelights for fertile study. The selling and advertising expenses in the cost to the consumer is for printers \$3.43 and for merchants \$1.77, making a total of \$5.20. This expense includes sales management expenses, salesmen's salaries, commissions, advertising, samples, sample cabinets, sales service, salesmen's traveling and incidental expenses. If we arbitrarily assume that these expenses in the manufacturers' totals are 2 per cent of their share of the cost to consumers, namely \$27.04 per \$100 of the cost, this would amount to an additional \$0.54 per \$100. Thus it may safely be said that in every \$100 of cost to consumers of printing, the aggregate selling expenses, both direct and indirect, and advertising expenses of paper manufacturers, paper merchants and printers (miscellaneous material men are omitted) are but \$5.74,—really about \$5 if printers' profits were added to the summary stated above.

It would be interesting to find out if any other industries could show as low a figure as this.

Printers Join in Fight Against Censorship

PRINTERS in New York City have joined the book periodical and newspaper publishers in a determined effort to crush the censorship bill now before the New York Legislature, known as "The Clean Books League Bill" or "Justice Ford's Censorship Bill." It all began over a book by D. H. Lawrence, which Justice Ford's daughter was reading, and which the Justice looked into and found that according to his lights it was not suited for her to read. The bill as it now stands makes conviction on the charge of printing obscenities easier than it is now to convict a man for making moonshine. The whole book in each case may be judged according to any passage in it standing alone.

The effect which this might have on much of the finest in literature, as well as on newspaper publishing, is obvious and has thoroughly incensed all who believe in the freedom of the press.

A brief protesting against the bill and the Cotillo-Jones amendment to it has been filed on behalf of the Publishers' Association of New York City, with a membership of twenty-four newspapers in English and foreign languages, the Periodical Publishers, representing six different magazines, and the Cosmopolitan Book Corporation, National Publishers' Association, Allied Printing Trades Council of Greater New York, Authors' League of America, New York Employing Printers' Association and Book Edition Printers.

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"The effect of this amendment, taken in consideration with an announcement later considered," says the brief, "would be to enable interests hostile to particular publishers and rival publishers, to cause complaints to be filed against publishers and publications that they either desire to injure or prevent."

Opposition is also expressed to that section of the bill which would make a part or parts of a novel a sufficient basis for an indictment, information or complaint.

"This provision will subject to attack countless volumes of both religious, classic, and scientific books, and books of general knowledge and instruction; and will strip the publisher of any such book of his present right to show the real purpose and ultimate effect of the publication by establishing the relation of the part complained of to the whole.

"This amendment is but an added vice to the arbitrary power of censorship with which public officials and triers of facts are clothed by the proposed amendments."

The brief also explained the objections to the section of the bill defining the method of procedure in determining questions of fact. The publishers contend that the measure would strip defendants of the right of appeal.

"The proposed amendments constitute nothing more nor less than the establishment of an arbitrary censorship over the literature of the land, by triers of fact, who may hold a particular publication to be indecent or obscene merely because it offends their taste, their concepts of good manners, their notions of the literature that serves to furnish the public with desirable knowledge, their notions of the literature that makes for social service, and their conceptions of the literature that makes for irreligion, as tested by their religions.

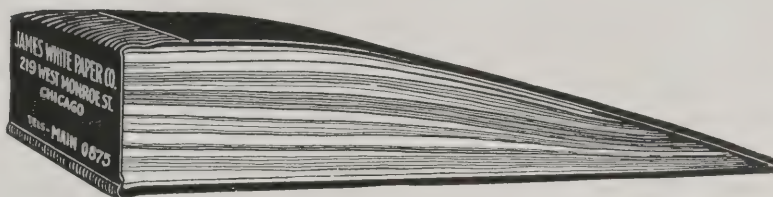
"The proposed amendments will empower laymen, whipped and driven by fixed prejudices and opinions, to shackle knowledge at its source, in the name of social welfare, morality, and religion."

The Laboratory Press

By EDWIN U. SOWERS II.

THE seventh of April marked an interesting event in the development of instruction in printing. On that day the printing of the first impression from the Laboratory Press in the Fine-Printing Laboratory at the Carnegie Institute of Technology in Pittsburgh was made the occasion of an interesting ceremony. The dedication of the press was attended by a small group of persons interested in fine printing. Porter Garnett, the master of the press, was in charge of the exercises. John T. Morris, Director of the College of Industries, made an introductory address. He was followed by Mr. Garnett, who spoke at some length of the functions and ideals of the new press. He said, "It would be very easy to say that we are going to make history. The phrase is often used lightly. But on this occasion the statement is really nothing more than the simple truth. A press such as the Laboratory Press is to be has never before been dedicated to the use to which the Laboratory Press is to be dedicated. . . ." He pointed out, quoting from Mr. Falconer Madan's introduction to his Bibliography of the Daniel Press at Oxford, that there have been five purposes for which private presses have been established—"secret propagandism, dilletantism, the preservation of special literature, artistic and aesthetic purposes, and commercial profit." These exhaust the

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purposes to which, up to the present, private presses have been devoted. But we have here in the Carnegie Institute of Technology, a private press, The Laboratory Press, which shall be utilized exclusively as a means of education. From it will issue typographic specimens, documents in the form of broadsides, leaflets, and, ultimately, books, the preparation and production of which will be a means of familiarizing students with those elements of taste, tradition, and technique which constitute the department of the craft known as fine printing. It is our purpose, moreover, so to select the material we shall print that the students will be given contact with sound and wide-ranging culture. With such a purpose and in view of what I have stated, the claim of making history is perhaps not so extravagant as it might seem.

"Perhaps I can suggest what the purpose of the Laboratory Press is to be by telling you its motto—the motto that has been adopted and which will be used, that is to say, printed, for the first time today. The motto of the Laboratory Press is *Nil vulgare, nil pertriti, nil inepti* (Nothing commonplace, nothing hackneyed, nothing inept). We shall strive to live up to our motto. . . .

"The thing that is going to happen today is the first fruitage of an enterprise in education that was begun, here at Carnegie Institute of Technology, something over a year ago. In the intervening period there has been, I am happy to say, some blossoming of ideas in the minds of the students. Today they are to pluck the first fruit, with the promise of a rich harvest in the future."

The Hon. David A. Reed, senator from Pennsylvania, spoke briefly. In the course of his remarks he said, "In going from Philadelphia to New York, I am constantly struck by a big sign, 'Smith, Manufacturer of Books' (that is not the real name). Now that is just what printing is becoming, and the old idea of art, art in which they tried to imitate the beauty of the manuscript, is destroyed entirely. This press is in a place devoted to the teaching of the beauty and the art of things. Nowhere else is anyone operating a press with this supreme and single purpose. This is the only press at which the teaching of art is revived for the first time in four centuries, and we who love beautiful things and want to see America have its Renaissance cannot help but be a little moved by the thing we are about to witness."

Doctor Thomas S. Baker, President of the Carnegie Institute of Technology, performed his office of pressman for the occasion, and the proof-impression was read by Mr. Garnett.

The document printed consisted of a short poem, entitled "Invocation," by John Masefield:

*"O wanderer into many brains,
O spark the emperor's purple hides,
You sow the dusk with fiery grains
When the gold horseman rides.
O beauty on the darkness hurled,
Be it through me you shame the world."*

In addition to the poem, the sheet bore data concerning the event, the names of the compositors, and the device of the press.

After this reading Dr. Baker made some interesting observations on the historical importance of printing, and said, "It seems to me that we, as members of an educational institution with very high purposes, and with very serious intentions, can have our effect in making printing more of an art, and less of the business of a manufacturer of books."

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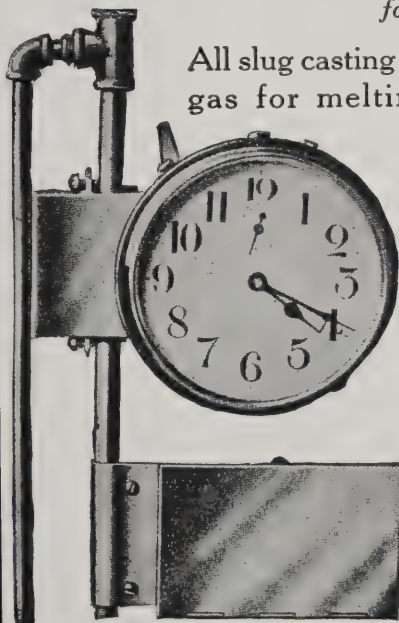
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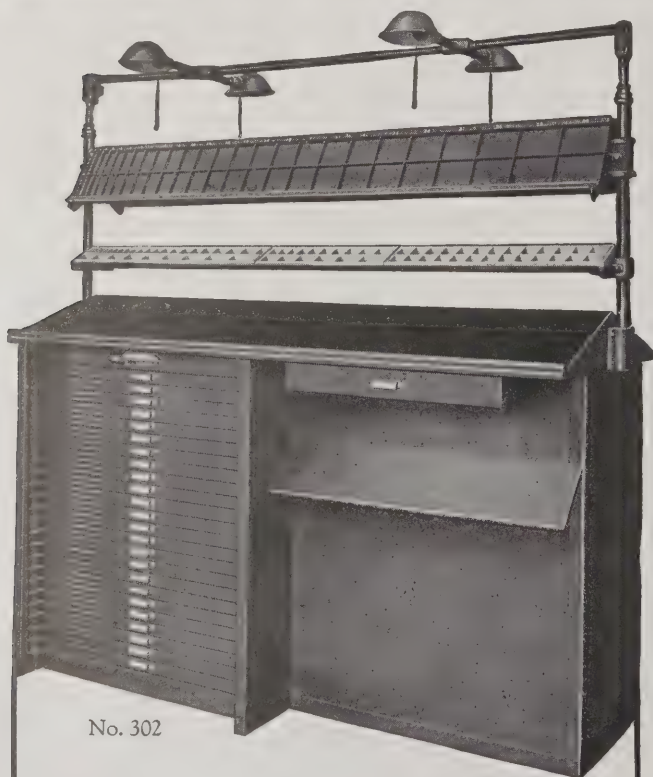
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Of especial interest was the sheet upon which the impression was taken. This was a blank leaf from a book printed by Gunther Zainer at Augsburg in 1470, and presented for the occasion by Senator Reed, who is deeply interested in everything connected with the production of fine books.

The home of the Press is also of interest. Not only does it contain the necessary equipment, but no effort has been spared to make it a pleasant and inspiring workshop. Masterpieces of printing, dating from the fifteenth century to the present, are on the walls, and its library contains many interesting and valuable examples of fine printing, and books and periodicals on printing from this country and abroad. The Laboratory Press is in the College of Industries, where the Department of Printing and Publishing, under the headship of Prof. John T. Hoyle, is also housed. In the latter department four-year courses in printing are given, and many of the students taking the regular course, as well as a number of "specials," are taking the special training offered in the Fine Printing Laboratory.

The New Idea in Printing

By F. W. SNYDER, Warren Mfg. Co.

THE new idea in Printing is like the worm that the early bird catches. It gives the bird and the printer a good start on the other fellow and a decided satisfied feeling.

To the purchaser who is looking for new, up-to-date printing to send to his trade, the printing salesman with the new idea is always welcome. I have been associated with the printing industry for 20 years and have seen the Printer's Devil develop into the big, successful printer and have seen the ordinary Job Printer continue to be an Ordinary Job Printer and generally end up, like the cow's tail, behind.

I have been purchasing printed matter for the purpose of introducing new lines of paper to the printing trade and have been using some printing from two or three concerns.

If I draft an idea and give it to one printer, instead of improving on it he pulls it down to the "ordinary," and if I give it to the other fellow he brings the proof back with his ideas added to mine and I'm surprised and pleased even though I know his bill is going to be much larger than the other fellow's. I still stick to the printer with new ideas.

Printing without a "kick" is expensive, while printing that displays an idea in the proper way is never expensive.

Why don't you printers consult with the printing ink and paper salesmen more? A successful salesman who calls on so many different plants is bound to pick up new ideas and the paper salesman who knows his paper can often suggest new ideas.

Some of the finer lines of cover stock and writing paper resemble in many ways the coarser lines, such as rope and jute. These papers are very serviceable. Jute manila has excellent qualities for offset lithography. The tough tooth of the jute fibers lends much to the satisfactory operation of the job.

THERE is too little thought and study given to the fundamentals of design and too much attention given to mere technical details. The printer with a definite standard toward which to aim will produce good work even though his technical skill may not be great.

—Frederick W. Goudy.

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California Trade News

By J. W. MUSSELMAN

ONE of the most interesting recent features of the printing trade in Oakland has been the erection of the Horwinski Building called the "Graphic Arts Building" erected at 1537 Webster street. This is a reinforced concrete structure of four stories and houses six printing firms; Nisbett-Grimmett Company, Lino-Mono type operators for the trade; Goodhue Printing Company; Carruth Adamson Company; Bray and Mulgrew Printers and E. H. Huebbe Book-



binders. In addition the Horwinski Company has reserved the second floor for their own use. The Horwinski office will be particularly attractive with decorated panels by mural artist Ruhl. Some idea is given of this decorative scheme by the picture reproduced here. Each wall will have several of them.

The rapid and healthy growth of the Printing Business in California has called for better facilities and the trade shops have

responded by adding the required equipment. Records show that about half of the printing of the State is turned out in the district about the Bay which employs some Fourteen Million Dollars of machinery and equipment.

On a trade trip to the Pacific Coast cities in May many printers joined the body made up of business men generally, among those attending from the trade was Frank H. Abbott of the Abbott Brady Company of San Francisco, T. E. Hines of the Union Lithograph Company.

B. S. Hubbard of the Schwabacher-Frey Stationery Company and Richard Schmidt of the Schmidt Lithograph Company.

The Western Waxed Paper Company has purchased a site and will at once erect a factory at 63 and Doyle streets, Oakland, to manufacture waxed paper. The site is one full block in size and the building will contain 30,000 square feet of space.

Bids were let on April 17th for the San Francisco Post Office Department calling for the following merchandise and resulted in some scramble by the big houses to supply same: 1,000,000 sheets of white bond paper, 122,000 pounds of writing paper, 240,000 pounds of book paper, 10,000 dozen writing tablets, 3,685,000 sheets of carbon paper, 733,000 pounds of manila paper, 370,000 pounds of wrapping paper, 8,921,000 guide cards, 90,000 pounds of blotting paper, 150,000 rolls of toilet paper, 48,000,000 tags, 96,900 time cards and a generous supply of the other requisites, such as twine, ink, paste, pens, pencils, rubber bands, soap, towels and other articles. Many firms shared in the division of the purchase.

The Oakland Association has about sixty members comprising the shops of Oakland, Berkeley, Alameda and the smaller shops of the surrounding towns. At a recent meeting a four reel picture of the Intertype plant was exhibited showing its importance to industry and the scope of work it covers.

The Zellerbach Paper Company's new building, located on the northeast corner of Sixth and Franklin streets, in Oakland, is constructed of a reinforced concrete frame with cement exterior, consisting of three stories and basement, with a floor space of something over 52,000 square feet.

One of the noteworthy features of this establishment is the Advisory Department, where those engaged or interested in printing are privileged to meet for consultation, with access to specimens offering illustrations and suggestions applicable along commercial and artistic lines.

Several new firms are finding locations and new firms are opening business in the printing trades in San Francisco as this list will indicate.

New Firms

Bickford Printing Machine Co., 507 Mission St.
The Federal Press, 442 Sansome St.
Lepa George, general printing, 468 McAlister St.
Gravure Publishing Co., office Kohl Building.
R. C. Kibbe, 340 Sansome St.
Multigraph Printing Co., 24 California St.

New Locations

Financial Times Printing Department has moved to 340 Sansome St.

P. Freese has moved to 510 Larkin St.

Frey Printing Co. has moved to 268 Market St.

E. R. Johnson, formerly W. C. Hartle, 760 Mission St.

The Linograph Co., 429 Sacramento St.

Martin Paper Co., 268 Market St.

Pioneer Paper Co., a Los Angeles concern, has opened a branch office in the Hearst Building. J. H. Plunkett, manager.

The San Francisco Loose Leaf Mfg. Co. has moved from the Pacific Building to 617 Montgomery St.

The J. C. Scott Paper Box Co. has opened business at 526 Fulton St.



Mural in Horwinski Building

American Type Handling Rouse Products Exclusively in East

H. B. ROUSE & Company, of Chicago, manufacturers of Paper Lifts, Lining Systems and a line of well known small tools for printers have discontinued their New York office and have arranged to have all their products handled through the New York branch of the American Type Founders Company. Any inquiries in regard to Rouse products in the East may be addressed to the New York, Boston or Philadelphia branches of the American Type Founders Company or to the Keystone Type Foundry Supply House, in Philadelphia. This affiliation between these two old houses will insure excellent service to the users of Rouse products.

Intertype Personnel Change

ON account of ill health, Mr. A. F. J. Wheatley, Secretary of the Corporation, retired from active service May 1, 1923.

Mr. H. G. Willnus, Assistant Secretary, has been appointed Secretary of the Corporation. The Credit and Collection Department will continue under his jurisdiction in addition to other duties.

Mr. Frank Hoffmann has been appointed Assistant Secretary of the Corporation. The Foreign Department will continue under his jurisdiction in addition to other duties.

SPECIFIC MAKEREADY ANALYSES

(Continued from page 35)

forms, under conditions outlined, would be Class 2.

Forms requiring register of a large number of column heads or register similar to that of pen-ruled sheets.

Paper: Newspaper print; poster; machine finish book; sized and calendered book; cover papers (not coated); antique and egg shell book; offset papers; sized and super-calendered book, coated book and coated covers under conditions mentioned; bonds, flats or ledgers containing a large percentage of rag; boards coated one or two sides and not coated; coated one side litho, plate or glazed label; any other medium porous papers.

Ink: Black and any color, including metallic.

Class 3

Forms: The following Class 2 forms become Class 3 forms when printed on sized and super-calendered book, coated book or coated covers:

- (a) In combination with more than a few zinc or electrotypes of zinc illustrations.
- (b) In combination with more than a few ordinary wood base electrotypes of zinc, line or type.

Regular Class 3 forms cover:

- (a) Tabular forms consisting of several columns per page with rules.

Note: Tabular forms to come under Class 3 must be very intricate with an exceptionally large number of rules, such as price list pages with rules between the columns.

- (b) Class 1 or 2 forms in combination with not over eight outlined halftones. Halftones may be any shape, but should be over 100-line screen, and have no vignettes.
- (c) Class 1 or 2 forms in combination with any number of outlined halftones, any shape, but should be less than 100-line screen and should not have vignettes.

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Note: Any of the above halftone forms to be only average quality, not art work, and printed on poor or medium coated book or on fine super-calendered book.

(d) Small embossing forms.

(e) Small die cutting forms.

Register: Forms containing more than three spots of register, such as two or more color zincs, backgrounds with halftone over-printed; the shifting of patent base plates to register; any other register forms with ordinary close register but not extra close register of fine color halftone work.

Paper: Sized and super-calendered book; coated book; rag bonds; coated cover papers; litho, plate and glazed label; any other non-porous papers.

Ink: Any kind.

Class 4

Forms: Class 4 forms are as follows:

(a) Class 1, 2 or 3 forms in combination with vignette halftones.

(b) Forms containing an exceptionally large number of outlined halftones of over 120-line screen.

(c) Class 3 halftone forms when grade of work is better than the average.

(d) Medium size die cutting forms.

(e) Medium embossing forms.

Register: Close register forms with a large number of spots of register.

Note: By "a large number of spots" is meant separate register or the shifting within the form of each spot and not the shifting of page plates of color.

Paper: Fine coated book; enamel finish coated book; dull coated book.

Ink: Any kind.

Class 5

Forms: In Class 5 are:

(a) Forms profusely illustrated with any kind of halftones requiring better than the average work.

(b) Large die cutting forms.

(c) Large embossing forms.

Register: Forms containing a large number of exceedingly close register. Spots requiring individual shifting of each spot for register.

Class 5 in general covers those forms which for any reason require greater care in, or excess amount of time for make-ready.

Paper: Highest polish finish coated book; dull coated book.

Ink: Any kind.

"NOT FOR BEVERAGE PURPOSES"

(Continued from page 17)

temporary scholars, was Francisco di Benedetti. He attained distinction as a bookseller and master printer and the thirty-three works which came from his press are all dated within the period of eight years between 1487 and 1495.

Thus Benedictine had its origin in the days immediately preceding the discovery of America by Columbus, the period of the Italian Renaissance, when artists and master craftsmen were creating beautiful things under the inspiration of classic architecture, fine manuscripts and paintings from that great storehouse of art in which they worked. The designers have been highly successful in preserving the beauty and form and the distinction of the original letters, and at the same time in adapting them to the needs and printing processes of today.

HELP WANTED



TOO OFTEN are the industries of the country demoralized by labor difficulties. This applies to the Printing industry as well as to other industries and the gain of either side is never commensurate with the loss sustained. And

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"The mind of Labor must be in harmony with the mind of Management." That this has not always been so is not altogether the fault of labor, nor is it altogether the fault of management.

It is the fault of a common misunderstanding upon both sides as to the relationship of each to the other.

How the labor disturbances in the Printing Industry can be overcome is set forth in a series of workable articles that are appearing monthly in THE PRINTING CRAFTSMAN.

These articles do not tell what should be done—they tell what has been, what is being, and what will be, done.

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NEW ERA MFG. COMPANY
390 Straight St., Paterson, N. J.

WHAT IS THIS CLAYBOURN PROCESS?

(Continued from page 31)

finished an appearance as the Claybourn proof press. I saw this press doing the highest grade color work—better than cylinder press work having hours of makeready—yet there was never a spot of overlay or underlay on work produced on this machine.

I can see where this proof press puts into the hands of the photo-engraver the surest means of co-operation between himself, the artist and pressman. The photo-engraver delivers proofs taken on this press to the customer and to the printer which are identically the same as the completed printed job will be—color, detail, finish and all. It is the finest bit of co-operative aid the pressman has had since printing was invented.

After producing the perfect plate Claybourn got nowhere with the pressman if the latter's presses were out of tune with his principles of precision. Investigation and research disclosed that more inequalities existed in the cylinder and rotary press than in plates. Beds were found out of true with cylinder, the latter out of periphery, unstable in travel, not in register, etc. All these faults are overcome by the Claybourn Process of press correction. In fact, so fine are the lines of precision and accuracy drawn through the workings of this process that a form of plates can be transferred from one corrected press to another, and identically the same results obtained on each without recourse to makeready.

Practically all my life has been spent as a pressman and in engineering, experimental and development work involving the cylinder press. If anyone had told me before I inspected the Claybourn Process, and witnessed the results, that you could print the most elaborate work without makeready, and do it with a "kiss" contact instead of pressure, I would have looked upon him as an escaped lunatic. Claybourn is doing these things and doing it so thoroughly, with the finished result so beautiful, and right before you, that one instinctively rubs his eyes to make sure it is not a dream. It is an actuality.

Perhaps I have seemed effusive in my narration of what I saw at the plant of the Claybourn Process Corporation; it might even seem that I was carried off my feet and transported into unearthly heights, and dreamed these things before I got back to earth. I can't be too emphatic in my declaration that all I have related is fact, unvarnished, not told for publicity purposes, but related purely from the viewpoint of one whose very life has been wrapped around the printing industry, and who loves that industry as though it were a part of him.

I see a wonderful future for the letterpress industry. I wonder how wholeheartedly the master printer will accept these new processes and machinery and take advantage of the opportunities they afford. Progress feeds on printer's ink, but progress will not camp long on the doorstep of the skeptical. Progress in the printing industry right now means getting twenty percent more action out of an hour, and producing goods at twenty percent less than formerly. Nine thousand new patents filed at Washington each month give warning that efficiencies of all sorts are about to junk a few more billion dollars' worth of leisurely, haphazard equipment. Will the printing industry sit idly by and watch the procession of other processes of reproduction go marching by, or will it



THE AULT & WIBORG CO.

MAIN OFFICES AND FACTORIES CINCINNATI HOUSES IN ALL LARGE CITIES

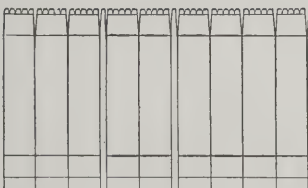
PRINTING AND LITHOGRAPHIC
Quality INKS



The Ludlow

Adds Another Convenient Feature

YOU job printers will be interested to know that Vertical Leaders may now be cast on slugs with the Ludlow. A line of matrices is set by hand and cast into a slug. By merely re-casting, a dozen or a hundred slugs may be had in a few minutes.



Continuous line across many slugs. Vertical rules inserted.

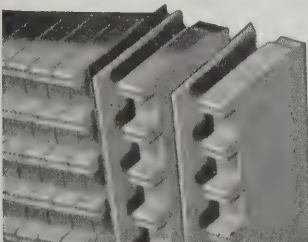
What Is Ludlow System?

The hand compositor makes line-slugs for any purpose. He sets from cases of matrices instead of types. He composes a line of matrices, turns to the Typograph and casts his line. He has many popular faces to choose from, and a range in size from six point to sixty point.

Typefaces on slugs are all new for every job. They never run out, like type, because you cast them as you go.

The Ludlow system is now adapted for use in all small job shops. It will do everything that single types will do, and do it better. Many fairly small job shop Ludlow users are finding that Ludlow equipment bought on our payment plan pays for itself and gives a net profit at the same time.

Hundreds of printers now using the Ludlow are strong in its praise.



Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill.

Eastern Office: World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.

PLEASE MENTION BEN FRANKLIN MONTHLY WHEN WRITING ADVERTISERS

We Specialize in

Strip Gumming Window Poster
 Gumming Labels in Sheets
 Varnishing Labels
 Book Covers and Maps
 Stippling Book Covers
 Tin Edging { Hangers
 Maps
 Calendars

We Manufacture

Tin Mounting Machines
 Metal Edgings
 Hanger Loops

U. S. Finishing & Mfg. Co.

216 N. CLINTON ST., CHICAGO, ILL.
 PHONE MAIN 621-2503

Two Books

By Mr. Goudy, the greatest living type designer, which should be in every printer's library. They are published by Mitchell Kennerley and are beautiful examples of the art of bookmaking.

The Alphabet, by Frederic W. Goudy
 Second Edition, Just Published.....\$6.00

Elements of Lettering, by Frederic W. Goudy
 A New Book in uniform binding with "The Alphabet" and its logical companion.....\$5.00

Order from

Ben Franklin Monthly

440 S. Dearborn St. Chicago, Ill.

heed the signs all along Success Street which tell all too plainly what happens to folks lost in the rut, and wake up, get into the march of progress and accept the new and improved machinery and processes?

I have been all through the game of development of printing equipment. I ran the gauntlet of skepticism, ridicule and incredulity. I know that any new device of process coming into our industry will be subjected to the severest scrutiny and experience the same brand of skepticism I encountered; but I want to say, in closing, that the fellow who is skeptical or inclines toward doubt and disbelief of the Claybourn Process will find himself reversing his thoughts and be just as enthusiastic as I became after a visit to the plant of the Claybourn Process Corporation. No one can do otherwise and be fair with himself after seeing actually done the things I have described in this article.

Two Significant Moves in Printing Education

ANOTHER noteworthy advance in the linking up of craftsmanship and the higher education is found in the co-operative arrangement made recently between an English university and a printing school. The plan, which connects the work of the printing department of the Leeds Technical School with the Bachelor of Commerce degree of Leeds University, is outlined briefly in the *Sales and Wants Advertiser*: "Under the scheme students will read for a degree (Bachelor of Commerce) at the University of Leeds during the first two years, and half time during the third year. During the fourth year the students, while remaining members of the University, will spend the whole of their time at the printing school in preparation for a diploma in printing."

Such a plan promises well for the education of printers, who will have in addition to their technical training in the printing craft, an esthetic appreciation of the art and a broadening background of general culture. A move toward raising the standard of printing, the need for which is so generally accepted, that is more promising than this happy union of academic theory and practical training would be hard to find.

The City of Paris has also just given a stimulus to better printing by furnishing municipal assistance to augment private enterprise in the establishment of a school for apprentices to the bookbinding and publishing trades, according to *Le Temps*. A Municipal Council appropriation covering a proportion of the instructors' salaries, buildings for the school and heat and light for them is united with the bookbinding firms' contributions of tools and materials to provide thorough training in the craft. The instructors, skilled workmen in their lines, are also provided by the bookbinding houses. The subjects now covered, to which it is planned to add others later, are typography, binding, and the handling of paper. The morning sessions will cover general education and theory; the afternoons will be devoted to practical work.

AN OLD-TIMER, who thought that all attempts at fine printing were effeminate affectations, was asked by a friend who was looking at one of his jobs, whether there were not some flaw in the paper — it looked so dirty!

"No, sir," replied the Old Timer with evident pride, "I buy pure white paper and spoil both sides of it!"



Posters That Attract

Seeking the ultimate in poster and hanger artistry, nationally known printers have turned to Foldwell Coated Paper as the best medium through which to work. With Foldwell they are sure of securing an exquisite surface—a surface capable of taking four color process printing beautifully. In addition to this they secure a coated paper of un-

sual strength which will permit all the handling necessary to mount the finished piece on heavy backing for window and counter use—or which

will preserve the integrity of unmounted pieces. If you want to furnish your customers with posters of rare beauty and unique attractiveness you will find your most fruitful possibilities in Foldwell.

Get This Bulletin

"Getting the Most Out of Foldwell" is the bulletin that we publish periodically for printers—containing information on working Foldwell and suggestions on pieces that mean good printing business. You will find it interesting and we will be glad to send it to you for the asking.

CHICAGO PAPER COMPANY, *Manufacturers*
Desk 6, 820 South Wells Street, Chicago • *Nationally Distributed*

Foldwell
TRADE MARK
REGISTERED

FOR ALL KINDS OF FINE PRINTING

“Your Service Has Brought Business and Helps Us Hold Customers”

DO YOU want to hear more of how one subscriber to Praigg, Kiser & Co., advertising for printers has cashed in on his service in a big way?

Ask for details and specimens of printers' advertising which is producing RESULTS in all parts of the country.

*Six Distinctive Advertising Services
for Printers Who Want More Business*

PRAIGG, KISER & COMPANY

639 Diversey Parkway, Chicago, Illinois



HEAD BOX: Here at the head-box—the head of the wetend of a paper machine—careful watch is kept over the raw stock for our coated papers. It is this care and constant inspection on the part of men who *know* paper and how to handle it properly at every stage of its manufacture, that accounts for the superior quality of Allied Papers.

SUPERIOR ENAMEL is ideally suited to catalogs and booklets that are to be distinctive in style but not too expensive. It is a paper with which brilliant artistry in printing can be obtained. Its color and cleanliness go far in creating an atmosphere of quality in whatever printed piece it is used. *Superfine* Enamel is an aristocrat of coated papers; *Superba* is another high grade enamel; while *Porcelain* admirably meets the need for

a coated paper even lower priced than *Superior*. If you are after fine results and the *exact* stock for your particular needs, investigate these Allied Papers. We will be glad to furnish you with any samples you may need. In writing for them please address Desk 6, Office 6.

ALLIED PAPER MILLS, Kalamazoo, Michigan
NEW YORK WAREHOUSE: • • 471-473 Eleventh Avenue

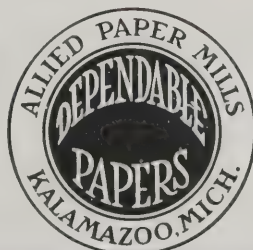
BARDEEN DIVISION

KING DIVISION

MONARCH DIVISION

ALLIED

10 Paper Machines



PAPERS

34 Coating Machines

"DEXTER PILE FEEDERS—EIGHTEEN YEARS OLD—WORKING AS WELL AS WHEN PURCHASED"

W. S. GILKEY
President

JAMES CALDWELL
Vice President

W. A. DALRY
Gen. Mgr.

W. J. VANDERVELDE
Dist. Mgr. & Tagboard

THE W. S. GILKEY PRINTING COMPANY
RAILROAD AND COMMERCIAL PRINTERS
AND BLANK BOOK MANUFACTURERS
CLEVELAND

1519 1519 W. BIRTH ST. N. W.
TEL. MAIN 5555

Sept. 6, 1912.

Dexter Folder Co.,
Philadelphia,
Gentlemen:-

We beg to advise that the new Dexter Feeding Machine recently installed by us is beyond our expectations. This machine has done all and even more than you guaranteed it to do, and as evidence of our satisfaction of the same, we are enclosing you today an order for four more of these machines.

Yours truly,
THE W. S. GILKEY PRINTING CO.
W. A. Dalry
General Manager.

W. S. GILKEY
President

W. J. VANDERVELDE
Dist. Mgr. & Tagboard

E. F. GILKEY
Secretary

1519-1555
WEST 23rd STREET
BELL TELEPHONE
MAIN 5555

THE W. S. GILKEY PRINTING COMPANY
RAILROAD AND COMMERCIAL PRINTERS
AND BLANK BOOK MANUFACTURERS
CLEVELAND

FAN-FOLD FORMS

December 21, 1922

Dexter Folder Company,
28 West 23d St.,
New York City.

Dear Sirs:

With reference to your letter of December seven.

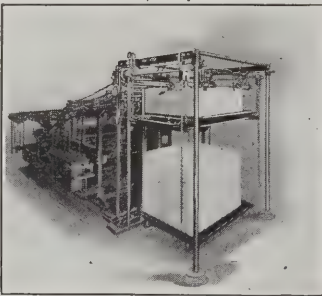
We wish to advise that the new Dexter Folder recently purchased by us is giving entire satisfaction.

We have some of your Feeders ranging from fifteen to eighteen years old which are doing splendid registration work, and seem to be working as well today as when first purchased.

We run any stock from Onion Skin to Tagboard on these Feeders, and the work is always very satisfactory.

Yours very truly,
THE W. S. GILKEY PRINTING COMPANY.
W. S. Gilkey
President.

HOLDERS OF AND LICENSEES UNDER U. S. LETTERS PATENTS
ITS SYSTEM INTERCHANGE AND WHEEL REPORT FORMS
ALSO GILKEY GREEN PATENT



One Machine in 1904

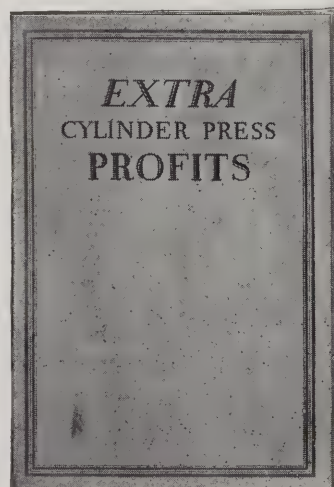
— Thirteen Today!

Showing number of Dexter Automatic Feeders in the plant of W. S. Gilkey Printing Co. each year since their first purchase:

1904	1905	1906	1907	1908	1909	1910	1911	1912	1913	1914	1915	1916	1917	1918	1919	1920	1921	1922	— TODAY
1	2	4	4	4	4	4	4	5	12	12	12	12	12	12	12	12	12	13	13

Their September 6, 1912, letter, written eight years after the purchase of their first Automatic Feeder, states:

"We beg to advise that the new Dexter Feeding Machine recently installed by us is beyond our expectations. This machine has done all and even more than you guaranteed it to do, and as evidence of our satisfaction of the same, we are enclosing you today an order for four more of these machines."



Their latest letter, dated December 21, 1922, says in part:

"We have some of your Feeders ranging from fifteen to eighteen years old which are doing splendid registration work, and seem to be working as well today as when first purchased. We run any stock from Onion Skin to Tagboard on these Feeders, and the work is always very satisfactory."

The time you spend reading the new booklet, Extra Cylinder Press Profits, will pay you thousands of percent interest, because this booklet is a composite story of profitable experiences of plants throughout the world with their Dexter and Cross Automatic Feeders. The reading will show you the **EXTRA PROFITS** you can realize on your presses. A card or short note will bring a copy of this limited edition to you.

DEXTER FOLDER COMPANY, 28 West 23rd Street, New York
CHICAGO • PHILADELPHIA • BOSTON • CLEVELAND • ST. LOUIS

Agents: HARRY W. BRINTNALL, San Francisco & Los Angeles E. G. MYERS, Dallas, Texas DODSON PRINTERS SUPPLY CO., Atlanta, Ga.

Feeders • Folders • Stitchers • Cutters • Bundling Presses

INTRODUCING ---

WATERFALLS BOND

The New 100% Bleached Sulphite Bond Paper

WATERFALLS
BOND

Now becoming nationally known, is destined to be one of the best sellers wherever papers of this character are used.

WATERFALLS
BOND

Is now stocked by leading Paper Merchants in the principal Cities of the Atlantic Coast, the Pacific Coast, and a number of the Cities of the Middle West.

WATERFALLS
BOND

Is giving satisfaction to those who are using it, and repeat orders are being placed by a constantly growing number of pleased printers and their customers.

WATERFALLS
BOND

By virtue of its merits, will win its way as readily with you as it has with others, if you will become acquainted with it.

We wish every printer to become acquainted with Waterfalls Bond. If you have not already received a sample book from your Paper Merchant, write for one, together with detailed information regarding this attractive, serviceable paper.

POLAND PAPER COMPANY

GENERAL SALES OFFICE, 200 FIFTH AVE., NEW YORK CITY

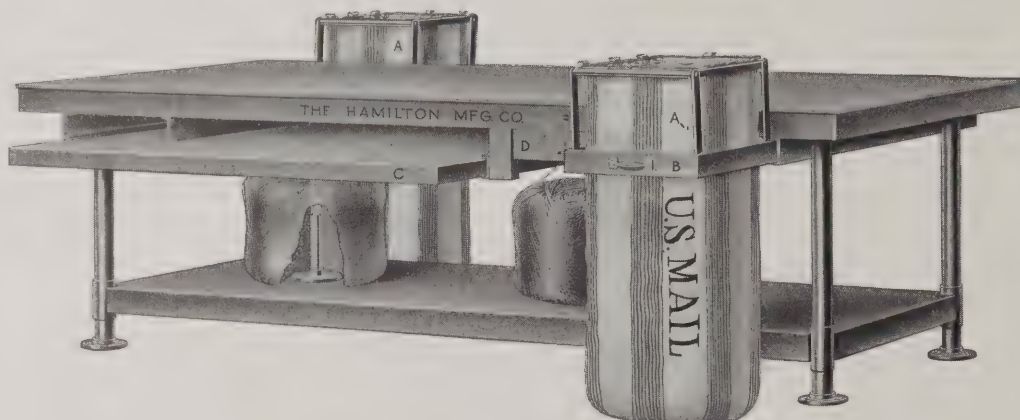
MILLS AT MECHANIC FALLS, MAINE

Mailing Room Table

No. 15770

The Mailing Room of the average Newspaper or Publication House offers possibilities of economy and production seldom dreamed of by the most optimistic proprietor. Other departments feeding it are speeded to the maximum with the very best obtainable in modern equipment, but in this department the one thought seemingly is to crowd the room with workmen, apparently depending solely on numbers for the production.

Hamilton Tables will help much to increase the output and keep costs *down*. They carry the efficiency ideas of other departments to the Mailing Room; centralize the work and enable each employee to produce *more* with *less* effort.



DETAILS:

- A—No. 1 Mail Bag supported by—
 - B—Mail Bag Rack, supporting uprights of which are Collapsible and, when not in use, fold into the frame which in turn slides into the table. (One on each side.)
 - C—Auxiliary shelf 73 in. long x 18 in. wide, provides additional working facilities when desired. (This on one side only and supplied only as an extra.)
 - D—Drawer 18x16x3 in., for shears, tools, etc. (One on each side.)
- Full-length shelf 34 3/4 in. wide at bottom.
Illustration shows Spindles for balls of twine; Rack for reel of twine will be supplied, if desired.
Height, 34 in.; floor space required, 10x4 ft.
Finish (except top), olive green baked enamel.

You will make no mistake in selecting this table. The top is of 1/4 in. boiler plate, sand-blasted and lacquered; supports are of 2 in. pipe with floor flanges. The design and construction has been carefully worked out with a real knowledge of the working efficiency it is to provide and the severe usage it will be subjected to.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN
Eastern House, RAHWAY, N. J.

Hamilton Goods are For Sale by all Prominent Type Founders and Dealers Everywhere



IMITATION PAPYRUS

THIS SPECIMEN IS A NEARLY PERFECT RE-
PRODUCTION OF THAT ANCIENT EGYPTIAN
PAPER PEELED FROM THE REED OF
THAT NAME, AND RESEMBLES CLOSELY
IN COLOR, TEXTURE, AND FINISH, AN EXHIBIT IN
THE METROPOLITAN MUSEUM OF FINE ARTS, NEW
YORK CITY. THE MAKERS ARE THE WORTHY PAPER
COMPANY ASSOCIATION OF MITTINEAGUE, MASS-
ACHUSETTS, WELL KNOWN FOR THEIR CRAFTSMAN-
SHIP IN PAPERS OF DISTINCTION. THE POSSIBILITIES
FOR THE PRINTER TO DISPLAY COLOR ON THIS
STOCK ARE EXCELLENT. STOCKED BY US IN 26 x 40
NINETY POUND, WITH DECKLE EDGES 40-INCH WAY;
IN TWO FINISHES: CHEVIOT AND DULL; THREE
SHADES: WHITE, CAFE AND SEPIA.

DWIGHT BROTHERS PAPER CO.

DISTRIBUTORS

626-636 SOUTH CLARK ST.
CHICAGO

*This Announcement is printed on Imitation Papyrus,
Sepia, Dull Finish*



Systems Bond

AN "EASTCO" GRADE-TEST PAPER

Few buyers of letterheads
want or need a better paper than
Systems Bond. Those that think
they do, have not yet seen samples

Systems Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Dobler & Mudge
BOSTON—Carter, Rice & Co., Corp.
A. Storrs & Bement Company
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
The Paper Mills Company
CINCINNATI—The Chatfield & Woods Company
CLEVELAND—Millcraft Paper Company
DES MOINES—Pratt Paper Company
DETROIT—The Union Paper & Twine Company
DULUTH, MINN.—Minneapolis Paper Company
HARRISBURG—Johnston Paper Company
KANSAS CITY—Birmingham, Little & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MILWAUKEE—E. A. Bower Company
MINNEAPOLIS—Minneapolis Paper Company
NASHVILLE—Clements Paper Company
NEWARK—J. E. Linde Paper Company

NEW HAVEN—A. Storrs & Bement Company
NEW YORK—J. E. Linde Paper Company
Miller & Wright Paper Company
OMAHA—Carpenter Paper Company
PHILADELPHIA—A. Hartung & Company
Riegel & Company, Inc.
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ME.—C. H. Robinson Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Virginia Paper Company
ROCHESTER—Geo. E. Doyle Paper Company
SALT LAKE CITY—Carpenter Paper Co. of Utah
SAN FRANCISCO—Blake, Moffitt & Towne
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
SPRINGFIELD, MASS.—The Paper House of N. E.
ST. LOUIS—Beacon Paper Company
ST. PAUL—E. J. Stilwell Paper Company
TACOMA—Tacoma Paper & Stationery Company
WASHINGTON—Virginia Paper Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl St., New York
W. C. Powers Company, Ltd., Blackfriars House, London, E. C., England
J. P. Heilbronn, Manila, P. I.

ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY

501 FIFTH AVENUE • NEW YORK



TRANSPORTATION!

The pilot of civilization. Those modern avenues of steel which owe their remarkable refinement and efficiency to a development once the subject of jest—the air-brake.

In 1868 this nation had surmounted the disaster of war, was changing bitterness to co-operation through the chemistry of enterprise. And in October, 1868, the air-brake added another figure to the design of achievement.

George Westinghouse, the inventor, was a child of six when in 1852 Bradner Smith founded the paper distributing house yet bearing his name. Between 1852 and 1868 new impetus had attended printing and publishing. And as railroads reached further into developing communities, traveling salesmen carried the message of the Chicago house to distant points—a message of service, exceptional in its facilities for variety and promptness of supply.

These same service factors at all times have been the basic policy of the Bradner Smith & Company management

BRADNER SMITH & CO

175 West Monroe Street

Chicago, Illinois

Atlantic Bond

AN "EASTCO" GRADE-TEST PAPER

You cannot get something for nothing but you can buy *watermarked* and *tub-sized* Atlantic Bond for the price of ordinary surface-marked sulphites

Atlantic Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Cook-Vivian Company
Von Olker-Snell Paper Company
BRIDGEPORT—Lasher & Gleason, Inc.
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
CLEVELAND—Millcraft Paper Company
DETROIT—Paper House of Michigan
DULUTH, MINN.—Minneapolis Paper Company
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company

MANILA, P. I.—J. P. Heilbronn Company
MINNEAPOLIS—Minneapolis Paper Company
NEW YORK CITY—Miller & Wright Paper Company
Sutphin Paper Company
PHILADELPHIA—Molten Paper Company
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Southern Paper Company
ROCHESTER—The George E. Doyle Paper Company
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Company
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
TACOMA—Tacoma Paper & Stationery Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York
W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.

ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK

A. J. BROCK, *President*

ESTABLISHED 1892

EIGHT
FLOORS



112,000
Square Feet

615-627 South La Salle Street
Chicago

Edition Book Binding

AFTER JUNE FIRST

We will occupy the entire building.
Adding 28,000 sq. ft. to our present space.

Q With additional mechanical equipment, liberal working space, and exceptional receiving and shipping facilities, there will be full assurance of rapid and expert service.

We solicit inquiries and opportunity
to submit estimates.

BROCK & RANKIN

Incorporated

CHICAGO • ILLINOIS

Telephone: Harrison 0429

THE NEW

Monotype Material Making Machine

Casts leads, slugs, rules and borders in continuous strips, automatically cut to measure, in all sizes from one and one-half point to twelve point, inclusive. Also casts leads, slugs, rules, borders, ornaments and cut-off dashes in single pieces from eleven to fourteen picas. Output more than doubled.

Delivery of machines begins in September.

The first two machines were exhibited to the American Newspaper Publishers' Association at the Waldorf-Astoria Hotel, New York, during the week of April 23rd. At the exhibit orders were received from newspaper publishers for twenty-eight of these machines. Book and job printers and trade-composition houses also have placed orders for thirty-one machines.

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

ADVANCE SALES

New York Times (2 machines)
Jersey Journal
New York World (2 machines)
Houston Chronicle
Hudson Observer
U.S. Government Ptg. Office
Altoona Mirror
Chattanooga Times
Phila. Public Ledger (2 machines)
Washington Times
Boston Post
Atlanta Constitution
L'Evenement, Quebec
Advertiser, Huntington, W.Va.
Boston Herald
Toronto Evening Telegram
Niagara Falls Gazette
Ithaca Journal-News
Schenectady Daily Gazette
Hartford Times
Stamford Advocate
Mono-Lino Typesetting Co., Pittsburgh
Johnstown (Pa.) Tribune
Phila. Inquirer (2 machines)
New York Journal
Autographic Register Co., Hoboken
Minneapolis Tribune
Machine Comp. Co., Boston
L. A. Engle & Co., Baltimore
Standard Typesetting Co., Chicago
Standard Comp. Co., Detroit
Englewood Typesetting Co., Chicago
Washington Mono. Comp. Co.
Detroit Mono. Products Co.
Anchor Lino. Ptg. Co., Boston
Western Lino. Co., Chicago
E. L. Grimes Co., Boston
Central Trade Plant of Grand Rapids
Scott Linotyping Co., Boston
Monotype Material Co., Milwaukee
Reliance Typesetting Co., Chicago
National Typesetting Corp., Phila.
Superior Typesetting Co., Ft. Wayne
Thomas & Evans, Indianapolis
Kas. City Multigraphic Typesetting Co.
The Technical Press, New York
M. V. Klich Ptg. Co., Chicago
Risher & Fleming, Chicago (2 machines)
Standard Ptg. Co., St. Louis
Eugene C. Munro, St. Louis
Phillips & Wienes, N.Y.
William Patrick, Newark
Reynolds & Huston, Brooklyn
Kingsport Press, Kingsport, Tenn.

This advertisement is set in Monotype (Goudy) Garamont, Mr. Goudy's own interpretation of the type attributed to Claude Garamont, about 1540. Mr. Goudy did not attempt to copy the original Garamont, but combined the grace and beauty of the original face with the legibility and utility demanded in our own century. Within five weeks after mailing MONOTYPE—the first commercial showing of this face—six hundred and eighty-five fonts had been sold. Monotype (Goudy) Garamont, No. 248, is made for machine composition in roman and italic in 6, 8, 10 and 12 point, and for casting type for hand composition in roman and italic in 14, 18, 24, 30 and 36 point. Small Capitals are supplied for the 10, 12, 14 and 18 point. Swash Characters, Borders and Ornaments are available in all sizes.

Cut the Cost

Composition

and

Plates

for

Printers

and

Publishers

We wish to announce to our many Printer and Publisher customers that we are now furnishing Hard Metal Nickeled Stereo Plates in conjunction with composition service.

These plates are guaranteed to stand up with any other plate in the market, and are sold at a cost less than electrotypes.

Where electrotypes are necessary, we are prepared to furnish them.

We save you in lockup expense and the trouble of handling, as well as completing the work in less time than you can do it. Our service is *unexcelled*.

We are specialists in the production of forms of all kinds.

MATHEWS TYPESETTING Co.

LINOTYPE ■ MONOTYPE ■ MAKEUP

626 FEDERAL STREET

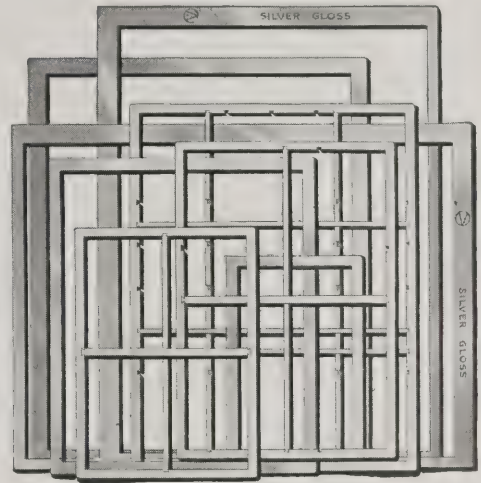
PHONES 4086-2083 HARRISON

PLEASE MENTION BEN FRANKLIN MONTHLY WHEN WRITING ADVERTISERS

A Superior Steel Chase for Every Printing Purpose

Ready for quick production of Chases of all kinds

we carry large stocks of open-hearth cold-drawn Silver Gloss steel bars of various widths and thicknesses. This Silver Gloss steel is a special alloy of high quality made by the open-hearth process. Each and every bar is drawn accurately to size under a tension of 70,000 pounds per square inch, which insures that any inherent weaknesses in the steel will be developed and discarded in the mill operation of drawing. Silver Gloss steel is proved superior—and we guarantee every chase against breakage and irregularities



Big ones and Little
of Wide material and Narrow
With Bars and Without

CHASES when you want them and as you want them

A wide range of stock sizes and styles for all standard makes of cylinder and job presses—and extensive facilities for prompt production of Special Chases of all kinds to any specifications:

Cylinder Press Book, Magazine, Job and Poster Chases
[with and without Bars]

Wilson Automatically-Registering Book Chases

Blank Book Heading Chases

Kelly Press Chases—and for other Automatics

Newspaper Quadruple, Quarto and Folio Chases

Stereo Chases for Daily Newspapers

[with and without Autoplate Lines]

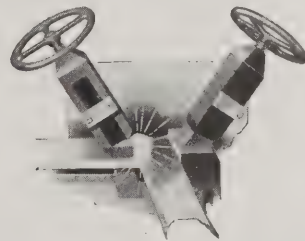
Electro-Stereo Chases—Magazine Electro-Stereo Chases

Cox Duplex Flatbed Press Chases

Cutter and Creaser Press Chases—C. & P. Box Press Chases

Eight Styles of Job Press Chases

[Regular—Regular with Bar—Bias—Bearer—Skeleton—Samson—Spider
Square Stock with Milled Recesses]



A CHASE is only as strong as its CORNERS

No corner can be stronger than the solid
one-piece electrically-welded kind
Through electric welding the four bars become
one solid, perfect piece of steel—

*practically everlasting
and everlastingly practical*

Guaranteed FOREVER

If you want to match Electric-Welded Silver Gloss Steel Chases already in use, send only the serial number which is stamped on each Chase with our trademark—thus: ©170690—and we can make an exact duplicate from records on file at the factory. In other cases, if you are at all in doubt, it will be best to write for Specification Forms with diagrams which may be filled in to indicate the style and exact measurements of such Chases as you may require

Barnhart Brothers & Spindler

Makers of SUPERIOR PRODUCTS since 1868

Chicago Washington, D.C. Dallas Saint Louis Kansas City Omaha Saint Paul Seattle

Set in Artcraft Faces
12 Point Art Design Rule 5555 with Typecast Corners 1202

Upkeep

*The Item that makes
the prospective Type-
setting Machine pur-
chaser hesitate*

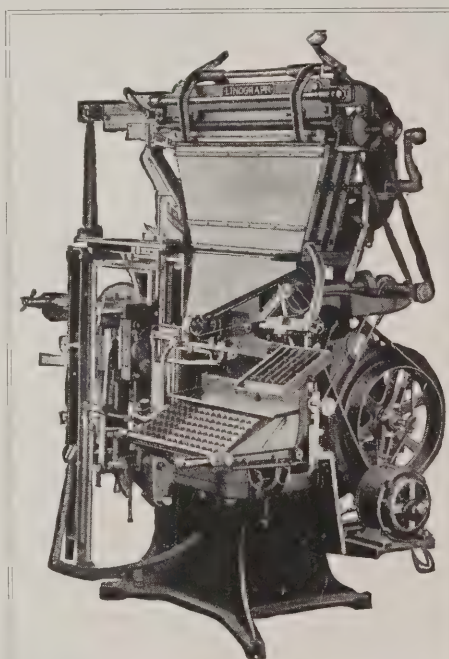
High cost of upkeep is one of the great problems which the prospective line-casting machine purchaser must consider. The good printer and careful business man of today must weigh long life and economy of operation against special concessions, special terms and like inducements.

It is an actual fact that your neighbor who damages or destroys on the average but one matrix a day pays more for upkeep on this one item than the Linograph owner does on his entire machine. The whole construction of the Linograph is based on the principles of economy and efficiency of operation.

The Linograph single matrix transfer which does not use the combinations—the rigid elevator jaws with no movable parts to wear or slip—the simplification of complicated mechanism and the exceptionally heavy and durable working parts, make the Linograph upkeep much lower than on any other like machine on the market today.

Ask any Linograph owner what his upkeep cost has been. The answer will surprise you and warrant a further investigation.

Write for New Catalog



The Linograph Company

DAVENPORT, IOWA, U. S. A.

Western Agency.....429 Sacramento St., San Francisco, Calif.
European Agency.....Et. Pierre Verbeke, Brussels, Belgium
South American Agency.....Ault & Wiborg, Cincinnati, Ohio
Australasia.....Edwards, Dunlop & Co., Sydney, Australia
South Africa and China.....Parsons & Whittemore, New York City

RIEDEL'S

20th Century Bristol

White and 9 Attractive Colors

Brown - Blue - Green - Red - Pink - Russet
Salmon - Goldenrod - Canary

CLEAN
DURABLE
UNIFORM
STRONG



Built for Service

Colors, Size 22½ x 28½—Weights 110-160
White, Size 22½ x 28½—Weights 110-120-140-160

Excellent Folding and Embossing Quality

Sample Book on Request

FOR SALE BY
The Leading Paper Merchants

MADE BY
The Warren Manufacturing Co.
Eight West 40th Street
NEW YORK CITY

(Mills at Milford and Riegelsville, N. J.)

WANT

Advertisements inserted under this heading at 25 cents per line. Minimum charge \$1.00 for each insertion. Advertisements sent to appear under this heading should be accompanied by cash

ADV'S

BUSINESS OPPORTUNITIES

CHICAGO PRINTING CORPORATION doing \$65,000 business and growing, has opening for a practical pressman, linotypist, compositor, or inside or outside man. An investment of \$2,000 to \$6,000 will secure a substantial interest in \$30,000 plant. Address F-15, Ben Franklin Monthly, 440 S. Dearborn St., Chicago, Ill.

PARTNER WANTED—BRIGHT YOUNG printer to buy half interest in small job plant. Good opportunity for right man. 1314 S. 48th Ave., Cicero, Ill.

WILL SELL HALF INTEREST IN county seat paper in Colorado. One of the best propositions in state. Last year's business better than \$10,000. \$2,500 at least to swing deal. Partner must be printer, as present owner is. I-90, care Ben Franklin Monthly, 440 S. Dearborn St., Chicago.

A \$30,000 PRINTING CORPORATION, doing a \$65,000 yearly business (Chicago), desires to expand. Can use additional capital, \$2,000 to \$9,000, with services of practical man, mechanical or office. C. M. B., care Ben Franklin Monthly, 440 S. Dearborn St., Chicago.

WHEN YOU FIND THERE IS SOMETHING you want or want to sell, tell your story on this page.

FOR SALE

FOR SALE—WE SELL COMPLETE LINE of new printers' equipment, supplies and outfits. Carry stock for prompt service. In our overhauled stock we have a few good offers: 29x42, 33x46, 39x53, and 43x56-inch Miehles; 27x40 Pony Whitlock; 38-in. Seybold hand and automatic clamp cutters; 50-in. Sheridan automatic clamp cutter; 20x30 and 27x40 cutters and creasers; 14x22 Colts and Laureate presses; 12x16 Seybold Duplex trimmer, bargain \$450; 24x44 practically new Seybold die press; 30-in. C. & P. and Diamond lever cutters; 1 1/4-in. Monitor Latham heavy wire stitcher; 20 double tier cabinet working tops; two spacing material cabinets; two job press cabinets three proof press cabinets; ten galley cabinets. Tell us your requirements. Wanner Machinery Co., 716 S. Dearborn, Chicago.

FOR SALE—LIVE JOB PRINTING BUSINESS; in best manufacturing town of 10,000 in Northern Illinois. Averaged over \$30,000 a year for past five years. Can be greatly increased without adding to equipment. Must be sold to permit owner to give more attention to growing newspaper business. All equipment in first-class condition. Can be bought right. A real opportunity for hustler. Address D. C-10, care Ben Franklin Monthly, 440 S. Dearborn, Chicago.

FOR SALE—TYPE AND SOFT METAL melting furnace, patented, tested and now under practical working conditions; most scientifically designed and constructed; automatic heat controlled; special metal mixing device; anti oxidation system; valve outlet control; perfect burners. Wonderful field among newspapers, printers and soft metal melters. Patent for sale; reasonable price. Lees Hall, 521 Maryland Avenue, Brooklyn, Baltimore, Md.

FOR SALE—A MODEL 30 AMERICAN numbering machine. Has never been used. Sets in form with type so that you print and number at the same time. Cost \$16.00—will sell for \$10. A real bargain. Address K-101, Ben Franklin Monthly, 440 S. Dearborn St., Chicago, Ill.

FOR SALE—SIX 7 1/2 H. P. DIRECT CURRENT motors, with modern style push button predetermined speed automatic controllers; also several smaller sizes. Wanner Machinery Co., 716 S. Dearborn, Chicago.

DONALDSON TYPESETTING CO.
Day and Night Service
107 East 35th Street, Chicago
Phone Douglas 2344

BEN'S CLASSIFIED WANT AD PAGE means sales for you. Why not advertise for sale that press you have been thinking of selling? The chances are there is a buyer waiting for just that thing. Let BEN tell him.

HELP WANTED

BUSINESS MANAGER—UNUSUAL OPPORTUNITY for capable man to acquire interest in one of the most profitable county seat dailies in Central West. Only daily in its field. Applicant must furnish satisfactory references, covering experience in both advertising and job printing departments. Must be prepared to invest from \$5,000 to \$10,000 to take over interest of present business manager who is forced to retire on account of reasons not in any way connected with paper's business. Unless you can qualify on all requirements, kindly do not apply. Address J-134, care Ben Franklin Monthly, 440 S. Dearborn St., Chicago, Ill.

WANTED—COMPETENT AND RELIABLE operator who can care for model C intertype and handle any and all kinds of ad and job composition, as well as turn out a good string of straight matter. Must be steady, sober, capable and reliable; have no time for floaters. First-class shop; good bunch of fellows to work with and for. Good pay for a man who can produce the goods and is looking for a steady situation. Union. Address W. H. P., care Daily American, West Frankfort, Ill.

WANTED—COMPETENT COUNTRY-BRED printer, capable of handling the ads, jobs and mechanical end of country weekly. Shop lino-equipped, with plenty of type and material to work with. New building. Good town and fine place for a real printer. Willing to pay right price to man who will stay with us. References given and required. Place open March 11 or 20. Floaters save stamps. If you are looking for a real position, write The Bangor Advance Bangor, Mich.

WANTED—COMPETENT OPERATOR—job man for No. 14 Mergenthaler. Intertype also in shop. Jobs, ads and news; little floor work. Want a man, young and married preferred, who will co-operate with management of small afternoon daily and make permanent home in good town in New York state. Protestant. Union shop; scale \$36. Prospect of advancement to right man. Own building; ideal location. Apply F-138, care Ben Franklin Monthly, 440 S. Dearborn St., Chicago, Ill.

WANTED—MAN TO WORK THREE OR four days on machine, balance week on floor. Don't have to be "swift" or an "artist printer" to hold this job, just congenial and willing. Good wages and steady work. Town of 1,000. Prefer an all-around country printer that can be satisfied in a small town. Good salary every Saturday. News-Review, Continental, Ohio.

FOR RENT

FOR RENT—PRIVATE OFFICE, ONE room of suite in office building one-half block south of loop. Extension phone, well lighted, tenth floor, overlooking street. For further information write A-140, care Ben Franklin Monthly, 440 S. Dearborn St., Chicago, Ill.

FOR RENT—LARGE, LIGHT OFFICE suite in Chicago printers' district, one-half block south of loop. Two large private offices, large reception room and room for four desks in outer office. One month's rent free to May 1st occupant, \$90.00 a month. Address A-140, Ben Franklin Monthly.

SITUATIONS WANTED

SITUATION WANTED—YOUNG MAN fully capable of handling any situation involving production management, layout or research, desires to hear from some printing firm that has such an opening. Best of references furnished. Address Y-76, care Ben Franklin Monthly, 440 S. Dearborn St., Chicago.

SITUATION WANTED—ADVERTISING manager-salesman, 31, married, wants position in town of 1,000 or over. Kentucky or southern Ohio preferred. Can sell your advertising space. Also experienced in job printing and management. Salary reasonable. "Printer," 9 E. 8th St., Cincinnati, Ohio.

YOUNG MAN WANTS POSITION IN California town to continue apprenticeship. Can feed Gordons and cylinder, operate linotype (not much speed, but gaining); learning cases, etc. Prefer near Fresno. Native Californian. Can begin March 15. Edward Trace, Sun-Republic, Dodgeville, Wis.

FOREMAN-MACHINIST-OPERATOR desires position in moderate-sized plant, newspaper or newspaper and job shop. Experienced, dependable and competent workman and executive. Willing to assume full responsibility for conduct of composing room and must have undivided authority. Now working. Box 466, Pierre, S. D.

WANTED—INDUSTRIOUS YOUNG MAN of eighteen, of clean and steady habits, desires position under good man in country shop, offering some permanency on ability. Have had year and half steady experience; good on gordon and cylinder presses; neat and fair on makeup. Address H. R. Spiller, Ellendale, N. D.

EDITOR-MANAGER WITH LIFETIME experience (age 32) looking for change in location. Capable in all ways. Desires place in Wisconsin or Minnesota where there is chance for advancement and buying interest. Can come March 15. Lock Box 292, Winter, Wis.

WANTED TO PURCHASE

WANTED—PRINTING MATERIAL, JOB presses, paper cutter, old model cylinder press. Would consider buying an old plant, not in use. Write what you have to offer. The nearer you are to Smackover the better it will suit. B. W. Barnes, Smackover Journal, Smackover, Ark.

PRINTING PLANT WANTED—CYLINDER, 2 or 4-page, 6 col., for paper and book; folder, cutter, jobber, motors for 110 a. c., linotype, etc., for complete small shop. Must be in very good condition and bargain, on easy terms. E. E. Farrell, Granville, N. D.

SEVEN-COLUMN FOLIO NEWS AND JOB press wanted. Must be suitable for halftone printing and register properly. First-class condition and price must be right. Graphic Pub. Co., Harbor Springs, Mich.

OFFICIAL NOTICE

In compliance with Section 22, Constitution, Laws and By-Laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver the Sovereign Visitor, the official organ of the Woodmen of the World, for such term as may be determined by the Sovereign Executive Council. Also proposals to print and deliver at its office in Omaha, Nebraska, blanks, stationery, blank books, advertising leaflets, constitution, laws and by-laws, receipts, blank applications, etc., as needed during the period from June 1, 1923, to June 1, 1924, are invited.

Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Building, Omaha, Neb., and will be submitted at the first meeting, in May, 1923, of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. Fraser, John T. Yates, Supply Committee, Sovereign Camp of the Woodmen of the World, Omaha, Neb.

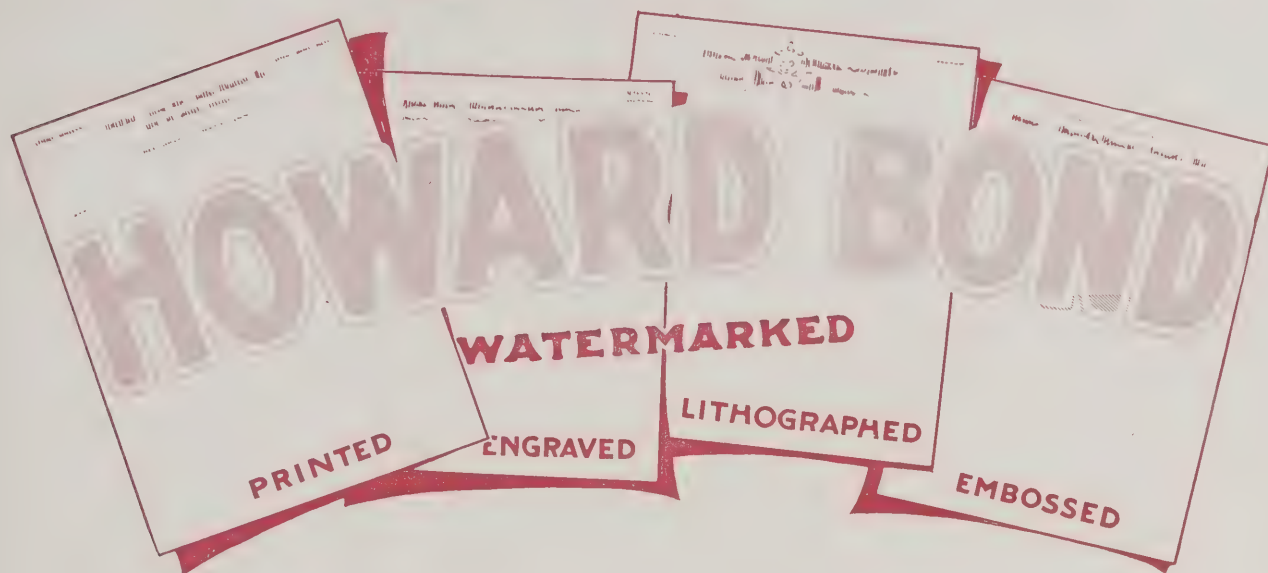
SEALING TAPES with your advertising printed in one or two colors. Furnished in any quantities to suit your requirements.

J. F. RYAN & CO.
Sealing Machines and Sealing Tapes
375 Lexington Ave. New York, N. Y.

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The Preferred Stock



Every printer will agree, the first essential for a good job on any press, is a good quality of paper stock. That is the reason the printers prefer Howard Bond. Its use for your letter-head is an acknowledgment of mutual good taste and high ideals which can be appropriately expressed *in* your stationery but not *on* it.

Made from the highest grade raw stocks obtainable, from water supplied by Nature so clear and clean that it requires no filtering, and under the supervision of skilled workmen, it embodies all of the essentials of a high-grade sheet of bond paper.

Moreover, it is a paper of popular price, and being manufactured in thirteen colors as well as white, is an ideal paper on which to standardize all your stationery requirements.

Send for our folder "THE PREFERRED STOCK."

THE HOWARD PAPER COMPANY.

NEW YORK OFFICE:
280 Broadway

URBANA, OHIO.

CHICAGO OFFICE:
1148 Otis Bldg.

INTERTYPE



910 Fewer Moving Parts in one mechanism alone

We refer to the escapement mechanism on three-magazine Intertypes.

An Intertype user writes: "Our Intertype, purchased eight years ago, is still performing 14 hours daily. I have not yet found the necessity of replacing a single escapement part." The writer then makes a definite side-by-side comparison, which will be sent on request.

The elimination of *unnecessary* moving parts, in any machine, means less trouble, fewer interruptions of service, lower maintenance cost, increased production, and larger profits.

Another Intertype user sums up the matter as follows: "We like the Intertype because it is simple, has a minimum number of parts, and is a good producer."

Intertype Corporation

50 Court St., Brooklyn, N. Y., U. S. A.

New England Sales Office, 49 Federal St., Boston

Middle Western Branch, Rand-McNally Bldg., Chicago

Southern Branch, 160 Madison Ave., Memphis

Pacific Coast Branch, 560 Howard St., San Francisco

Canadian Agents: Toronto Type Foundry Co., Ltd., Toronto

British Branch, Intertype Ltd., 15 Britannia St., King's Cross, London, W. C. 1

Every line in this advertisement, excepting the trade name, was set on an Intertype, in the Intertype Cheltonian Bold Series.

UNIVERSITY OF ILLINOIS-URBANA



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